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NAPLES.

LANDSCAPE

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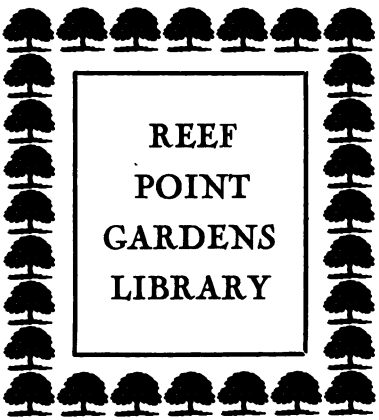
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A

HANDBOOK FOR TRAVELLERS

IN

SOUTHERN ITALY.

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A

HANDBOOK FOR TRAVELLERS

IN

SOUTHERN ITALY;

COMPRISING THE DESCRIPTION OF

NAPLES AND ITS ENVIRONS, POMPEII, HERCULANEUM, VESUVIUS, SORRENTO; THE ISLANDS CAPRI, &c.; AMALFI, PÆSTUM, POZZUOLI, CAPUA, TARANTO, BARI; BRINDISI, AND THE ROADS FROM ROME TO NAPLES.

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PREFACE.

THIS volume has been carefully revised up to the date of publication. It includes the Southern provinces of the United Kingdom of Italy, which once formed the continental portion of the Kingdom of the Two Sicilies.

Every effort has been made to render the account of the Museum of Naples as correct as possible according to the latest arrangement; and the Drives and Rides round the city, and the Excursions in the neighbourhood, have, it is hoped, been so arranged as to enable the traveller to make the best use of the time at his disposal. The description of Pompeii is adapted to suit the convenience of the traveller arriving by train; and the new Railway routes through Calabria, for the account of which, in the seventh edition, the Editor was indebted to the kindness of Sir James Lacaita, have been further improved.

Information of a practical and useful nature obtained on the spot will always be acceptable, and can be forwarded to the Editor, at the office of the Publisher, 50A, Albemarle-street.

Some corrections and additions to the account of Naples, Sorrento, Pæstum, &c., rendered necessary by the lapse of time, have been made in this Edition.

Since these were actually in type, the *Railway from Naples* to **Pæstum** (Terminus close to the Temples), has been opened.

July, 1883.

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ABBREVIATIONS, &c.

N., S., E., W., indicate the points of the compass.
R., or rt., right; l., left.
Kil., kilometre; m., English mile.
Hr., hour; min., minute.
Fr., franc; c., centime.
Rly., railway; stat., station.
Inhab., inhabitants; cent., century.

The intermediate distances between halting-places on the Roads and Rlys. are usually given in kilometres, as being the standing measure in use in Italy. As 4 kil. = 1 league (*lieue*) = 2½ Engl. m., it is easy, by dividing by 4, and then multiplying by 2½, to reduce kilometres to miles.

Instead of designating a town or village by the vague words "large" or "small," the amount of its population, according to the latest census, is stated, as presenting a more exact scale of the importance and size of the place.

Each Route is numbered with Arabic figures, corresponding with those attached to the Route on the Map, which thus serves as an Index to the Book.

INTRODUCTION.

General Topography.—2. *Classical Topography.*—3. *Agriculture.*—4. *Commerce and Manufactures.*—5. *Fine Arts:* A. *Ancient Architecture;* B. *Mediæval and Modern Architecture;* C. *Sculpture;* D. *Painting.*—6. *Books on the Country.*—7. *Maps.*—8. *Chronological Tables.*

1. General Topography.

The Southern portion of the Italian peninsula and of the present talian kingdom formerly constituted the Neapolitan provinces or con-nental portion of the kingdom of the Two Sicilies, known as the *Domin i qud del Faro*, bounded on the N.W. by the Papal States, on the [.E. by the Adriatic, on the S.E. by the Ionian, and on the W. by the [editerranean seas.

In ancient times the Tiber was the boundary between Upper and ower Italy. The acquisitions of the Holy See in the middle ages hanged the ancient landmarks, and transferred a portion of Southern taly to the Popes. The frontier-line which till lately divided the pro-inces of Naples from the Papal States, with few trifling exceptions, was efore the recent political changes the same as it was at the establish-nent of the monarchy by the Normans in 1130. It commenced on he Adriatic at the Tronto, and terminated on the Mediterranean, bout 2 m. E. of Terracina. The length of this line of frontier, follow-ng its numerous windings, was about 210 m.; the direct distance ot more than 115.

The area included within these limits was estimated at about 31,595 English square miles. The length of the kingdom, measured along the curved line of the chain of the Apennines, from the Tronto to the Cape of Spartivento, was 350 m., the breadth varying considerably. From the mouth of the Garigliano in the Bay of Gaeta, to the mouth of the Trigno on the Adriatic, is 70 m., and about the same from Salerno to the mouth of the Carapelle; from Capo di Licosa to Bari 112 m., and to Brindisi 150; from the shore N. of Paola to S. of the mouth of the Crati it is 29 m., and only 16 between the Gulfs of Sant' Eufemia and of Squillace.

The chain of the Apennines runs through the centre of the Neapolitan provinces. Their highest peaks are in the Abruzzi, where the *Monte Corno*, or *Gran Sasso d'Italia*, between Teramo and Aquila, is 10,154 English ft. above the sea, and *Monte Amaro* the highest peak of the Maiella group, 9130 ft.; in the province of the Terra di Lavoro, the *Monte Miletto*, the highest peak of the Matese, 6745; in Basilicata, *Monte*

Dolcedorme, 6875; in Calabria, *Monte Cocuzzo*, 5620 ft., and *Montalt* the culminating point of the Aspromonte, 4380 ft.

The principal rivers are,—on the W. coast, the *Liris* or *Gariglian* the *Volturno*, and the *Sele*. On the Adriatic, the *Tronto*, *Voman* *Pescara*, *Sangro*, *Trigno*, *Biferno*, *Fortore*, and the *Ofanto*. On th Ionian sea, the *Bradano*, *Basente*, *Agri*, *Sinno*, and *Crati*. The incon siderable amount of tide renders the mouths of these rivers useles as harbours, except for very small vessels.

The principal harbours and roadsteads frequented by shipping are,— on the W. coast, *Gaeta*, *Baiæ*, *Naples*, *Castellamare*, and the little *Ba of Tropea*; on the Ionian sea, *Taranto*, and *Gallipoli*; on the easter coasts, *Brindisi*, greatly deteriorated by accumulations of sand and b years of neglect, but now so much improved as to render it th best harbour of the Italian kingdom on the Adriatic, *Bari*, *Molfett* *Bisceglie*, *Trani*, *Barletta*, *Manfredonia*, *Termoli*, *Ortona*, and *Pescara* but most of the latter are only accessible to vessels drawing littl water.

There are few lakes. The largest are,—the *Lago di Fucino* or *di Celan* in the Abruzzi, now being gradually drained of its contents, the *Lag* *di Fondi* in Terra di Lavoro, the *Lago di Lesina* and *Lago di Salpi* i the Capitanata, and the small volcanic lakes of *Agnano* (also drained) *Avernus*, &c., near Naples.

The principal islands are the *Ponza* group off the Bay of Gaeta; *Ischia*, *Procida*, and *Capri* in the Bay of Naples; the *Isola di Dino* i the Gulf of Policastro; and the islands of *Tremiti* in the Adriatic.

This portion of the Peninsula is divided into 16 provinces, of which Basilicata and Capitanata are the largest, Abruzzo Citeriore and the Pro vince of Naples the smallest. The annexed table shows the distri bution of the population by provinces, when the last Census wa taken, on the 1st Jan., 1873, with the chief towns of each, and the names of the districts (*Circondarii*) into which they are divided.

Provinces, or Prefectures.	Districts, or Subprefectures.		Population
ABRUZZO CITERIORE.	Chieti	116,325	
Chieti.	Lanciano	111,820	339,986
	Vasto	111,841	
ABRUZZO ULTERIORE I.	Teramo	142,183	
Teramo.	Civita di Penne	103,821	246,004
ABRUZZO ULTERIORE II.	Aquila	107,198	
Aquila.	Civita Ducale	50,797	
	Avezzano	94,971	332,784
	Solmona	79,818	
BASILICATA.	Potenza	182,865	
Potenza.	Melfi	106,721	
	Matera	103,701	510,543
	Lagonegro	117,256	
BENEVENTO.	Benevento	98,954	
Benevento.	Cerreto	75,356	232,008
	S. Bartolommeo	57,698	

Provinces, or Prefectures.	Districts, or Subprefectures.	Population.	
CALABRIA CITERIORE.	Cosenza	171,182	
Cosenza.	Castrovillari	117,688	440,468
	Paola	94,426	
	Rossano	57,172	
CALABRIA ULTERIORE I.	Reggio	124,280	
Reggio.	Palme	118,815	353,608
	Gerace	110,513	
CALABRIA ULTERIORE II.	Catanzaro	131,463	
Catanzaro.	Monteleone	123,532	412,226
	Cotrone	61,575	
	Nicastro	95,656	
CAPITANATA.	Foggia	149,111	
Foggia.	Sansevero	126,414	322,758
	Bovino	47,233	
MOLISE or SANNIO.	Campobasso	126,793	
Campobasso.	Larino	98,233	364,208
	Isernia	139,182	
NAPOLI.	Napoli	547,660	
Napoli.	Castellammare	159,214	907,752
	Pozzuoli	72,037	
	Casoria	128,841	
PRINCIPATO CITERIORE.	Salerno	251,682	
Salerno.	Vallo	100,109	541,738
	Sala	86,108	
	Campagna	103,839	
PRINCIPATO ULTERIORE.	Avellino	170,660	
Avellino.	S. Angelo de' Lombardi	115,792	375,691
	Ariano	89,239	
TERRA DI BARI.	Bari	285,993	
Bari.	Barletta	233,176	604,540
	Altamura	85,371	
TERRA DI LAVORO.	Caserta	271,311	
Caserta.	Piedimonte d'Alife	51,854	
	Sora	142,342	697,403
	Gaeta	143,745	
	Nola	38,151	
TERRA D' OTRANTO.	Brindisi	110,748	
Brindisi.	Lecce	127,247	493,594
	Gallipoli	120,259	
	Taranto	135,340	
Total population in 1873			7,175,311
,, ,, 1862			6,988,130
Increase			187,181

2. Classical Topography.

There is no country in Europe whose population is composed of a greater variety of races than the South of Italy. They were never extinguished or absorbed by the conquests of Rome, or by the political changes during the middle ages. In Naples there has always been a mixture of many nations; but in the provinces we still find the descendants of the Marsi, the Samnites, the Bruttii, the Lucanians, the Calabri, the Greeks, and other races of antiquity. The wars of these tribes with Rome thinned their numbers, and deprived them of their independence, but did not destroy their nationality. Even the Latin colonies planted among them failed to effect more than a temporary fusion. Long after the allied states had compelled Rome to admit them to the rights of citizenship, their national customs were regarded with curiosity by the Roman men of letters; and the most striking proofs which we possess that their ancient habits were never extinguished are to be found in the poets and historians of the empire. The Greeks resisted even more successfully all the efforts of Rome to amalgamate them with her own people. When the Samnite and the Oscan languages had ceased to be spoken, Greek remained the language of the inhabitants of the coasts, and survived the downfall of the Roman empire. It appears that when the inhabitants of the Greek cities of Apulia found it necessary for the purposes of trade to speak Latin, they still used their native tongue in their intercourse with each other, a fact which explains the epithet *bilingues*, applied by the Romans to the citizens of Canusium. During the Byzantine rule the kingdom received the greatest infusion of foreign blood and foreign habits since the period of the ancient colonisation; but these Greek settlements were confined chiefly to the coasts of Apulia and to certain districts of Calabria.

Such were the circumstances of the Neapolitan provinces when they were invaded by the Barbarians of the North. These tribes overran the country without occupying it. The Lombards, who followed, left but little impression on the national character. The Normans, by the foundation of the existing monarchy on the basis of feudal institutions, amalgamated the mixed races into one people without destroying their distinctive features. Hence we find that amidst all the changes of dynasty, from the Norman conquest to our own times, the varied elements of the population have retained the national character, the domestic habits, the amusements, and even in some instances the language, of the ancient races they are descended from. In the neighbourhood of the Lake of Celano the traveller will find the descendants of the Marsi, still known for their skill as serpent-charmers, as they were in the time of Virgil. In the neighbourhood of the Pelasgic cities he will find the Greek costumes still worn as gracefully by the female peasantry as on the paintings on the vases of Magna Græcia. In many of the cities of Greek origin on the coast he will see the hair of the young maiden coiled as on the statues of the Grecian sculptors. In Apulia and in Calabria he will frequently find articles of costume of which he will recognise the prototypes in the bas-reliefs and paintings of Pompeii and Herculaneum. At Naples he will observe the *Mimica* of the Greeks still in use, as the

unspoken but expressive language of the great mass of the people. At Ischia and Procida he may still perhaps chance to see the national dance performed as of old to the sound of the timbrel, and in Greek costumes. In the agricultural districts, at a distance from the capital, he will find implements as primitive and prejudices as inveterate as those which characterised the farmer of Roman times. In all the ports of the S. coast he will recognise in the Phrygian cap and the capote of the sailors the patterns represented in the paintings of the Pompeii taverns. In some districts he will find the Greek and in others the Latin element predominating in the language of the peasantry; in others he will be struck by the prevalence of Oscan words. The great festival of Monte Vergine will remind him of the Dionysiac procession; and half a century has scarcely passed since the remnants of the worship of Priapus were extirpated from Isernia. We shall now take a brief and rapid survey of the ancient geography of the country.

Beginning with the northern provinces, two of the Abruzzi formed portions of countries which were until lately divided between Naples and the Papal States.—ABRUZZO ULTERIORE I. in its upper portion formed part of *Picenum*, whose territory extended as far N. as Ancona, and whose capital, *Asculum Picenum*, bore nearly its modern name—*Ascoli*. The central portion of the province was the country of the *Prætutii*, whose capital, *Interamna Prætutiana*, is the modern *Teramo*. The lower districts between the *Vomanus* and the *Aternus* were inhabited by the *Vestini*, whose capital, *Pinna*, is the present *Civita di Penne*. ABRUZZO ULTERIORE II. includes part of *Sabina* and *Samnium*. In the Sabine portion the principal city was *Amiternum*, of which ruins still exist at *San Vittorino*. The central district was inhabited by the *Marsi*, within whose territory were the *Lacus Fucinus* and *Alba Fucensis*. In the valleys of the Imele and the Salto, in what is now the Cicolano district, were the cities of the Aborigines and Arcadian *Pelasgi*, described by Dionysius of Halicarnassus as in ruins and deserted in his time. Between the E. shore of the Fucinus and the mountains of Maiella was the territory of the *Peligni*, whose chief cities were *Corfinium* and *Sulmo*. ABRUZZO CITERIORE comprises the territory of the *Marrucini* and *Frentani*. Their capital, *Teate*, is the modern *Chieti*. The Frentani occupied that portion of the province which lay between the *Sagrus* and the *Fronto*. Their territory therefore included the entire coast of the present province of Molise and part of Capitanata. MOLISE, sometimes called SANNIO, in commemoration of the Samnite races which constitute the bulk of its population, comprises that portion of the territory of the *Frentani*, in which their capital, *Larinum*, was situated. The W. districts of Molise were occupied by the *Caraceni* and the *Pentri*, whose cities of *Aufidena* and *Æsernia* still bear the names of *Alfidena* and *Isernia*. TERRA DI LAVORO, extending from the Liris to the range of mountains which bounds the Gulf of Naples on the E., includes the greater part of *Campania Felix*. The S. limit of that territory was the *Silarus*, now the *Sele*, near Pæstum; but the modern province is bounded by the *Sarno*, the ancient *Sarnus*, near whose S. bank *Pompeii* was situated. Between the frontier at Terracina and the valley of the Liris, the Terra di Lavoro includes a part of the *Volscian* territory. In that district, watered by the *Liris* and *Fibrenus*, were *Sora* and *Arpinum*.

PROVINCIA DI NAPOLI includes all the maritime district of *Campania* from the Lago di Patria, near the site of *Liternum*, to the *Mons Lactarius*, now *Monte Sant' Angelo*, behind Castellammare. PRINCIPATO ULTERIORE comprises the territory of the *Hirpini*, one of the most powerful of the Samnite tribes. PRINCIPATO CITERIORE includes the E. portion of Campania, which was occupied by the *Picentini*, and extended from the *Sarnus* to the *Silarus*, and that district of *Lucania* which was comprised within the windings of the latter river from its source to the sea. It embraced the coast from Pæstum to Policastro, including the *Posidium Promontorium*, now *Punta di Licosa*, and the *Promontorium Palinurum*. The principal cities of the Picentini were *Nuceria* and *Salernum*, which have very nearly preserved their ancient names in Nocera and Salerno. In Lucania, within the limits of this province, the chief cities were Posidonia, called by the Romans *Pæstum*; *Velia*, or *Helia*; *Pyrus*, or *Buxentum*, now *Policastro*; and *Scidros*, the modern *Sapri*. CAPITANATA, extending from the *Fronto* (*Fortore*) to the *Aufidus* (*Ofanto*), occupies that portion of Apulia to which the Greeks gave the name of *Apulia Daunia*, or "the parched Apulia." In the N.E. angle of this province is the promontory of *Mons Garganus*. — TERRA DI BARI occupies the S. portion of the Apulian plain, which was distinguished from the N. by the name of *Apulia Peucetia*, or "the Apulia abounding in fir-trees." This district extended from the Aufidus to the borders of ancient Calabria, which were situated about midway between Barium and Brundusium. Its principal cities were *Canusium*, *Cannæ*, *Rubi*, *Butuntum*, and *Gnatia*. Many of these places have been made familiar to the scholar by Horace's account of his journey to Brundusium.—TERRA D' OTRANTO was *Calabria*, a term now applied to a different part of the kingdom. The N. district of this country of the Calabri was called *Messapia*; the E., *Iapygia*; the S., *Salentina*. The principal cities were *Brundusium*, *Rudiæ*, *Lupiæ*, or *Lycium*; *Hydruntum*, *Manduria*, *Uxentum*, *Callipolis*, and *Tarentum*.—BASILICATA occupies the W. borders of *Apulia* and the greater part of *Lucania*, the exceptions being those outlying portions which are comprised in the provinces of Principato Ulteriore and Calabria Citeriore. The principal objects of interest comprised in this province were *Venusia*, the birthplace of Horace, and the extinct volcano of *Mons Vultur*, above Melfi. Within the Lucanian frontier, in the province of Basilicata, were *Ferentum*, *Acherontia*, *Bantia*, *Potentia*, *Metapontium*, *Heraclea*, and *Siris*.—CALABRIA CITERIORE occupies the S. portion of *Lucania* and part of *Bruttium*, which extended from the Lucanian border to the extreme point of Italy. The *Bruttii* were regarded as amongst the most uncivilized races of Italy. Sybaris held them in subjection, but on the destruction of that city they asserted their independence. Ennius tells us that they spoke the Oscan language, but became familiar with the Greek from their continued intercourse with the Greek cities on the coast. The country is now divided into Calabria Citeriore, Calabria Ulteriore I., and Calabria Ulteriore II. Calabria Citeriore includes that portion of ancient *Lucania* which lies S. of the modern frontier of Basilicata. Within this territory were *Lagaria*, *Sybaris*, and *Thurii*. Farther inland is *Consentia*, the Bruttian metropolis, the modern *Cosenza*. The central and S. districts of this province consist

of a vast tract of mountain pasturage and forest, which still bears the name of *Sila*—a tract from which several of the maritime nations of antiquity derived the masts and timber for their fleets.—CALABRIA ULTERIORE II. commences on the Ionian Sea, N. of the *Promontorium Crimissa*, now the *Punta dell' Alice*, and traverses the range of La Sila in a S.W. direction, to the Savuto on the shores of the Mediterranean. The principal localities of classical interest on the Ionian are *Petilia*, now *Strongoli*; *Croton*, the principal seat of the Pythagorean philosophy; the *Lacinium Promontorium*, on which stood the Temple of *Juno Lacinia*. *Scylacæum*, now *Squillace*, gave the name of the *Sinus Scylacæus* to the modern Gulf of Squillace. On the Mediterranean were *Terina*, founded by Crotona and destroyed by Hannibal, and *Hipponium*, with its Temple and Grove of Proserpine.—CALABRIA ULTERIORE I. is the most southern province of the kingdom. The sites of classical interest on the Mediterranean coast were *Metaurum*, now *Gioja*; *Mamertium*, the modern *Oppido*; the *Crataïs*, now the *Solano*; the classical rock of *Scylla*, which still preserves its ancient name; *Rhegium*; the promontory of *Leucopetra*, now *Capo dell' Armi*; and the river *Caïcinus*, now the *Amendolea*, which divided the Rhegian from the Locrian territory. On the E. coast, *Caulon*; the river *Sagra*, which witnessed the overthrow of the Crotoniats by the Locrians; *Locri Epizephyrii*, one of the most ancient cities of Magna Græcia; the *Zephyrium Promontorium*, now *Capo di Bruzzano*; and *Promontorium Herculis*, the modern *Capo di Spartivento*.

3. AGRICULTURE.

The Southern provinces of Italy are calculated to contain 25,275,645 moggie, or 20,220,516 English acres, of which about three-fifths only are actually under cultivation. Signor Granata, professor of practical chemistry and agriculture in the University of Naples, in his work on the Rural Economy of the Kingdom, classified the agriculture of these provinces under three distinct systems, which he called the Mountain, the Campanian, and the Apulian systems.

The *Mountain System* includes the cultivated districts generally, with the exception of the plains of Campania and Apulia, but the term does not apply to the higher ranges of the mountain chain which occupies the centre of the country. The farms in this class are of small extent, varying from 2 to 7 English acres. The rotation generally begins with spring wheat or maize. When the summer crop is gathered in, the ground is prepared for wheat, which is sown in autumn. This is followed in the second year by another crop of wheat, or, in elevated situations, by one of barley, oats, or beans. Two years of rest succeed, during which the herbage which springs up is grazed down by sheep. Of late years an improved system has been introduced, in which the rotation on light soils is as follows: 1st year fallow, with maize or potatoes; 2nd wheat; 3rd rye; while on strong soils, manured by sheep, it is in the 1st year fallow, with potatoes; in the 2nd wheat; in the 3rd beans; in the 4th barley.

The *Campanian System* prevails from the Bay of Gaeta to Sorrento,

including the islands of the Bay of Naples. It differs from the mountain system in the larger size of the farms, in the advantages of a light and rich volcanic soil, and in the abundance of manure. There is therefore no fallow in the rotation of crops, the ground being kept from year to year in a state of high cultivation. One of the characteristic features of the Campanian system is the cultivation of grain crops under the shade of trees. This practice has frequently been noticed by travellers as a proof of bad farming; but in this district it is found that the soil, when thus protected, produces both grain and grass of better quality, though perhaps in smaller quantities. This deficiency in the amount of the crop is more than made up for by the farmer being enabled to combine arable husbandry with the cultivation of the vine, the mulberry, and the orange. If he prefer the vine, he plants elms or poplars on which to train it; if the olive or the mulberry-tree be the object, he plants them in rows from 30 to 40 feet apart, thus leaving ample room for raising a crop of corn or of green food between them. In many farms another permanent crop is obtained by the introduction of the stone-pine, which towers over all other trees without depriving them of sunshine, and is a source of considerable profit in a country where its fruit is considered one of the delicacies of the table. The rotation in these farms is managed with great skill. In the beginning of October, red clover and artificial grasses, rape, or lupins are raised, to provide green food for cattle from December to March. In April the land is ploughed. Maize is then sown in furrows; with beans, potatoes, or gourds in the spaces between the maize. When these summer crops are gathered in, wheat is sown. Sometimes hemp takes the place of maize in the first year, and spring wheat in the second, when the ground is manured by sheep. Another rotation in frequent use is hemp with manure in the 1st year; wheat in the 2nd; spring wheat in the 3rd; and wheat in the 4th. It is calculated that the land thus cultivated yields on an average fifteenfold per moggio, which is equal to about eighteenfold on the English acre. A good deal of madder-root has been of late years grown in the valley of the Sarno, as well as cotton about Scafati, Pompeii, &c.

The *Apulian System*, known as that of the *Tavoliere*, is peculiar to the great plain of the Puglia, which presents a vast treeless flat, parched in summer, but in winter clothed with luxuriant herbage. The soil is a thin layer of vegetable earth, sometimes deep and rich, resting partly on Apennine limestone, and partly on a deep bed of gravel mixed with clay, forming a kind of argillaceous breccia of the pliocene period. From the earliest times the Samnite shepherds were accustomed to resort to this plain for the winter pasturage of their flocks. The Romans imposed a tribute on the right of grazing upon the plain. The tax was continued by the Lombards, the Greeks, and the Normans, peculiar privileges being granted to the shepherds from time to time, to reconcile them to the exaction. Under the sovereigns of the House of Anjou, the tribute assumed the character of a tax upon cattle throughout the whole kingdom, viz. 20 golden ducats for 100 oxen, and 2 ducats for 100 sheep. Up to this time the migration of the flocks, whatever the sum payable as tribute, had been purely voluntary. In 1442 Alfonso I.

made the migration *compulsory*. To reconcile the farmers to this innovation, the price of salt was reduced in their favour, and various immunities and privileges granted, such as the exemption from the tolls exacted by the barons and from the excise duties levied by the crown, the protection of their produce by the prohibition of imports of wool and cheese, &c. Thus the Spanish *Mesta*, with all its evils, was transplanted from the Sierra Nevada to the plain of Apulia. The plain itself was capable of affording pasturage to upwards of 900,000 sheep, allowing 60 acres to every 100 head. The concourse of cattle which the new law brought into the plain soon made the crown lands insufficient for their accommodation. To meet this deficiency Alfonso purchased the right of grazing on the lands of the neighbouring barons, convents, and townships, distinguishing these tracts by the name of *ristori*. These new pastures were estimated to supply food for 268,740 sheep. Two other tracts of pasturage were subsequently added, one in the Terra d'Otranto, the other in the Abruzzi, each capable of feeding about 25,000 sheep. The total number, therefore, for which pasturage was provided, was very nearly 1,241,000. The price paid by the farmer for five months' grazing was 88 carlini for every 100 head of sheep, equivalent to 1*l*. 9*s*. 4*d*. For the purpose of conveying the flocks to and from the plain, three great roads, still called the *Tratturi delle Pecore*, were opened, one commencing at Aquila, another at Celano, the third at Peschio Asseroli. Certain tracts adjacent to the great roads were rented by the crown as resting-places, under the name of *riposi laterali*, on which the cattle were allowed to graze for 24 hours during the march. Two general resting-places were also provided for them on their arrival on the plain, to give time to the proper officers to apportion the pasture, one being near Larino, the other in the Murgie of Minervino. No cattle were allowed to approach the plain by any except the appointed roads, on which at certain points stations were established, where each proprietor was required to declare the number of his flock. After this declaration had been verified by the officers, the number was duly registered, with the amount of tax payable thereon. As soon as the pasture was partitioned, the farmers were stationed, under the name of *locati*, in certain districts, according to the province from which they came, each division being called a *nazione*. These nations were allowed to hold an assembly, at which they elected four deputies by ballot to represent them at the dogana at Foggia, to superintend the collection of the tax, to defend the interests of the farmers before the magistrates, to regulate the supply of food and the distribution of salt, and to decide all disputes among the shepherds connected with the pasturage. The tax was always collected at Foggia, where the farmers were compelled to sell the whole produce of their stock. One half of the tax was collected after the sale of the live stock, the other half after the sale of the wool. When the amount sold was not sufficient to meet the tax, the stock of wool on hand was stored in the custom-house of Foggia as security for the balance. No farmer could remove his flocks from the plain without a passport, which was never granted until the crown dues were satisfied. The Tavoliere became a mine of wealth. During the war which arose out of the Partition Treaty of

Granada, Apulia was the battle-field of the contending armies, and the destruction of the cattle gave a blow to the whole system, from which it would never have recovered if the viceroys had not revived it as an instrument of extortion. In 1602 the system had become so odious, that, though the viceroys had allowed the farmers to declare the number of their flocks instead of having them counted by the officers of the dogana, the number on which the tax was paid was only 588,947, about half the number of Alfonso's time. To make up this loss of revenue the tax was then doubled, an experiment which threatened the system with ruin, and which it was vainly attempted to repair by again diminishing it, and exempting the cattle of the poor from the compulsory migration.

On the accession of Charles III. the system was made the subject of official inquiry. It was found that the farmers had been in the habit of taking more land than they required for pasture, and had broken up and sown with corn a portion of that which had been assigned to them, thereby realising large profits at the low rate which they paid for pasturage. The people of Foggia, also, were found to have induced their friends who had seats at the local board to give them, at a low price, the best lots, which they underlet to the farmers at a high rent. To check these evils, it was proposed to make a partition of that part of the pasturage which had been subject to annual distribution by letting the land on lease for a fixed term of 6 or more years. This scheme was partially carried out by Ferdinand I. but the French revolution broke out, and the events which followed struck at the root of the whole system. The farms held under the crown were declared, by a law of 1806, to be heritable fiefs of those who were in possession; and the occupants of lands which had been assigned to them for grazing were acknowledged as owners of such lands, on payment of a fixed rent proportioned to the number of their cattle; the rents, however, as well as the feudal charges payable on all kinds of land, were redeemable at the option of the holder. In 1817, two years after the restoration of Ferdinand, the system was partly re-established. The land was taken from those who had been settled on it ten years before, and the rents and charges were declared to be irredeemable. Since the annexation of the Southern provinces to the Italian Kingdom, the Crown has resigned its right of ownership, and the leaseholders may become freeholders and cultivate their holding, a change the effects of which are already visible in the spread of cultivation. The tolls and rent paid to the Crown under the last Bourbon were said to amount on an average to more than 80,000*l.* per annum. The territory of the *Tavoliere* consists of 7,355,600 imp. acres, situated in the provinces of La Capitanata, Terra di Bari, Basilicata, and Terra di Otranto.

Such is a brief history of the Tavoliere, to which we shall only add a few details relating to the constitution of the flocks. The *mandra*, or the general flock, is under the care of a *massaro*, or chief shepherd, a *sotto-massaro*, or under-shepherd, and a *capo-buttaro*, or head dairyman. The flock is subdivided into several *morre*, each *morra* under the care of a shepherd, a dairyman, and an upper-dairyman, who has charge of the cheese. To each *morra* two dogs and a mule are attached, the latter for carrying the utensils for making cheese, and the baggage of the shepherd.

The chief shepherd, the head dairyman, and the upper dairyman receive, in wages, 24 ducats (3*l.* 18*s.*) per annum, with food, consisting of bread, oil, milk, goats' cheese, and salt, and a dress of sheepskins, a coarse shirt, breeches of the coarsest cloth, and sandals. The under-shepherd receives 18 ducats (3*l.*) per annum; and the under-dairyman receives 8 ducats (1*l.* 6*s.* 8*d.*) for the first year, which is increased at the rate of a ducat a year, until he is 16 years of age, when he becomes an under-shepherd. When the flocks are in the pastures, all these people live and sleep on the ground under a tent of skins, the wives in their absence attending to the crops in the mountains, or supporting themselves by spinning.

The chief live-stock bred in the Southern provinces are sheep, goats, mules, asses, oxen, cows, horses, and buffalos. The *sheep* most in request are the white fine-woolled breed, known by the local name of *pecore gentili*. They are shorn twice a year, once entirely in the spring, and only half in the summer. The wool is mostly sold and exported; a small quantity, however, is now manufactured into cloth at Arpino and other places of the kingdom. From the milk of the sheep a cheese is made which constitutes the food of a large proportion of the people, and is a more immediate source of profit to the farmer than the wool. The result of this is, that the breed of sheep which produced the delicate white wool of antiquity has long since disappeared, and more attention is paid to the milk and cheese than to the wool. The *horses*, which had formerly great celebrity in Italy, have degenerated in the last century, when a heavy tax, laid upon their exportation, induced the other states, which drew their stocks from Naples, to turn their attention to breeding. Still some of the horses of Capitanata and Calabria are fine animals, and are remarkable for that compact form which justifies the boast of the Neapolitans that the Balbi horses in the Museum are the type of the existing race. *Mules* are abundant in the Abruzzi, the Terra d'Otranto, and other provinces on the Adriatic. *Horned cattle* have hitherto been less attended to than they deserve, except on the farms of the richer nobles. Cows' milk is seldom made into butter, except for the supply of the capital, olive-oil being used in its stead in all parts of the kingdom: the milk is used in making cheese. The oxen are used in ploughing and for draught. *Buffalos* are also used for draught in the Terra di Lavoro and part of Apulia, and their milk is made into cheese. The swine are generally black, and in the warmer regions devoid of bristles, as in and about the capital. Many districts are still as famous for *bees* as they were in classical times.

The *crops* throughout the kingdom present us with nearly every description of tree and plant known in the temperate and torrid zones. The *corn* produced in the continental provinces is estimated, on a full year's average, at 42,000,000 *tomola*, which, calculated at 5 tomola to the quarter, gives 8,400,000 English quarters. The *Vine* is of universal cultivation. When a vineyard is to be planted, the ground is usually prepared for two years previously; a light calcareous or argillaceous soil is, if possible, selected; and when the nature of the ground permits, a gentle elevation is preferred to a level surface. The mode of propagation is either by layers or by cuttings. In the third year the plants

begin to bear fruit. The vintage commences at the end of September. The grapes are collected in a vat sunk beneath the floor, in which they are generally allowed to remain for a few days before they are trodden out. The liquor is drawn off into casks, but so little skill is exercised in the treatment of the wine, that a large quantity of the whole produce is fit only to be converted into brandy, in which form it is exported to foreign countries. The *Olive* flourishes best in dry and stony districts, and in plains or slopes open to the S. On the hills the produce is less, but the quality of the oil is superior. There are numberless varieties. That of Venafro, known by the local name of the *Sergia*, is said to be one of the best, and is supposed to be the *Lacinia* of Pliny. There are three modes of propagation, by slips, by shoots, and by grafting runners or slips on the wild olive. Propagation by slips is performed in winter, and in 10 years the slip becomes a profitable tree. Shoots require many years before they become productive. Grafting by slips is performed in March and April, and is the most expeditious mode of propagation, the fruit being produced in 5 years. The flowering takes place in June, and the fruit begins to ripen in October, when it is fit for being preserved for the table. If required for making oil, it is allowed to remain on the tree, where it soon turns black, and reaches maturity in December. The oil-mills of the present day differ very little from those which have been discovered in the ruins at Pompeii and Stabiæ. The oil of Vico, Sorrento, Massa, and of some other places near Naples, is in high repute. The oil of Terra d'Otranto, however, is by far the most important in a commercial point of view. That province and the Terra di Bari are the chief seats of the cultivation, about two-thirds of each being covered with olive-grounds. The *Mulberry-tree*, under the Aragonese dynasty, was an object of general cultivation; but the heavy duty imposed on silk in the last cent. (3 carlini per lb.) discouraged the farmers from planting them, and it has only been in recent years that the cultivation has been resumed. The raw silk of the provinces of Napoli, Terra di Lavoro, the two Principati, and Calabria, is excellent, and finds a ready market abroad. The *Fig* is extensively cultivated in the eastern provinces. The *Almond* is a very profitable tree, but it is liable to be injured by sudden changes of temperature whilst in flower. The *Carouba* grows better near the seashore, and is a striking object with its grotesque fruit-pods, which form an important article as the food of horses. The *hazel-nut* is extensively cultivated in the neighbourhood of Avellino. The *Orange* and the *Lemon* are propagated by layers. A twig is struck in a pot in the autumn, and is separated from the tree in May, when it is transplanted: it requires 6 or 8 years before it becomes productive. The *Date-palm* produces fruit, but cannot be said to ripen in any part of the kingdom. The *Tobacco-plant* is cultivated in the Terra d'Otranto, on the table-land behind the Capo di Leuca, where it is considered the best in Italy; the *Cotton-plant* in the provinces of Naples, Terra di Lavoro, Bari, Otranto, Basilicata, and Calabria; it is said to thrive best in the Terra d'Otranto and the Maremma of Basilicata, where the soil is light and swampy; the plant begins to blossom in July, and towards the beginning of October the capsules begin to burst. *Rice* is grown in the marshy dis-

tricts beyond Salerno and in the Adriatic provinces, but its cultivation is highly injurious to the health of the localities. The *Liquorice*-root is grown to a great extent in the Calabrias, from whence the greater part of the extract called liquorice-juice is brought for the English and American markets. *Saffron* grows in the pasture-grounds about Aquila, Taranto, and Cosenza. *Manna* was formerly produced in abundance in the Calabrias, but its collection has now almost entirely ceased. The climate of the Terra di Bari and of Calabria is the best suited for the production of *Currants*. The small island of Dino in the Gulf of Policastro, and the still smaller one of Cirella, a few miles farther S., are particularly celebrated for them.

4. Commerce and Manufactures.

The foreign trade of the Southern provinces of Italy is small in proportion to their extent and population; but it has increased since their annexation to the Italian kingdom. The principal British imports are cotton manufactures, cotton twist, iron, coals, woollens, worsteds, sugar, cod-fish, pilchards, tin, and hardware. The principal exports to Great Britain are olive-oil, silk, liquorice-juice, brandy; the most considerable item being olive-oil. (For an account of the commerce and industry of Naples see Description of Naples. § 6, p. 94.)

Manufacturing industry has made considerable progress within the last few years. Naples has manufactories of gloves, soap, perfumery, silks, artificial flowers, coral ornaments, earthenware, hats, and carriages. Torre dell' Annunziata and Gragnano are celebrated for their fabrication of maccaroni. In the *Terra di Lavoro*, S. Maria di Capua has a considerable trade in leather; Piedimonte, in the valley of the Volturno, has some cotton and copper mills, and manufactories of paper, cloths, serges, and skins; Arpino maintains its ancient reputation for woollen cloths made of Apulian wool; and Sora produces both cloth and paper. In the *Principato Citeriore* there are several cotton-mills near Salerno, set in motion by the waters of the Irno; Sarno has a factory of beetroot-sugar; Cava, manufactories of linen, cotton, and cordage; Vietri has a manufactory of glass bottles and paper; and Amalfi, paper and maccaroni mills, the produce of which is exported largely to the Levant and South America. In the *Principato Ulteriore*, Avellino has a local celebrity for its hats; and Atripalda, iron-foundries, fulling and paper mills. In the *Basilicata*, Matera and some of the other inland towns produce a good deal of liquorice-juice. In *Molise*, Campobasso, Agnone, Frosolone, and Lucito are the principal seats of the manufacture of coarse hardware. Agnone has copper-works; Colletorto a trade in hats, dressed skins, and wax candles; and Isernia has several manufactories of woollens, paper, and earthenware. *Abruzzo Citeriore* is known for its production of rice and saffron. In *Abruzzo Ulteriore II.*, several towns maintain a small local trade in skins, hats, and paper. The *Terra di Bari* supplies a great part of the kingdom with salt and nitre. In the *Terra d' Otranto*, Taranto is known for the gloves and stockings knit

from the *lana pesce*, the silken tuft by which the *pinna marina*, a bivalv shell, attaches itself to the rocks. *Calabria Citeriore* has several manu factories of liquorice-juice, and used to be the principal seat of the manna trade, but the collection of that drug has now almost entirely ceased. *Calabria Ulteriore II.* has a considerable traffic in saffron; great quantities of liquorice-juice are produced about Cotrone; and Catanzaro has manufactories of silk tissues. In *Calabria Ulteriore I.*, Reggio has some reputation for its dried fruits, essential oils of citron, lemon, and orange flower, and its silk manufactures.

5. Fine Arts.—(A.) Ancient Architecture and Art.

In the *Handbook for Central Italy* we have referred to the styles of architecture of ancient Italy, anterior to the Roman period. These remarks apply equally to Southern Italy. In the Northern provinces we find not only examples of polygonal constructions, but some of the most remarkable remains of what has been called the Pelasgic period now existing in Europe. There are interesting examples of it in the Cicolano district; in the acropolis of Atina; and in that of Sora. The *Pelasgic* remains of perhaps a less remote period are also numerous; at Norma, Ferentino, Segni, and Veroli the walls are still either perfect or traceable throughout their entire circuit. All these remains, however, are surpassed by the acropolis of Alatri, the best example of this ancient mode of construction which exists in Central Italy. Arpino, in addition to walls of great extent, has a pointed gateway of massive polygonal blocks differing from every other known specimen of entrances to ancient fortresses. Of *Greek* architecture the Neapolitan provinces possess the most splendid monuments in the world in the temples of Pæstum, constructed in the massive style of the older Doric, and which are coeval with the earliest Greek colonization on the shores of Italy. Of *Roman* architecture there are remains in every part of the kingdom; but those which give the environs of Naples an interest beyond any other district in Europe are to be found at Pompeii and Herculaneum, for there only are we admitted to the domestic mode of living of the ancient Romans, and enabled to study their habits and their public institutions. At Benevento we see the magnificent arch raised to Trajan, perhaps the finest now existing; and at S. Maria di Capua the amphitheatre, more ancient and more complete as far as regards its substructions than the Coliseum itself. In *Painting*, Naples is especially rich in specimens of Roman art, obtained from Pompeii and Herculaneum. Some of these bear evidence of having been the work of Greek artists. Of *Mosaics*, Pompeii has afforded also some fine examples. Though intended mostly for pavements, and in most cases coarsely executed, they have the same general character as the paintings, and were evidently the work of Greeks. One of the finest yet recovered from Pompeii bears the name of Dioscorides of Samos in Greek characters, and the Battle of Issus, one of the grandest known works in this branch of art, was probably the production of Greek hands. The *Sculpture* in the Museum is of mixed origin, but of

a highly interesting character. The collection contains some noble examples of pure Greek art, and a large number of the best Roman period collected by the Farnese family at Rome. The *Terracotta* or Italo-Greek *Vases*, found in the tombs of the ante-Roman period, bear the clearest evidence of Greek origin. All the most beautiful specimens have been obtained from the sites of the early Greek colonies in Magna Græcia; whilst many of them bear in Greek characters the names of the artists who executed them and of the personages represented upon them. The collection of *Bronzes* found at Herculaneum and Pompeii surpasses all others that exist in this branch of art.

(B.) Mediæval and Modern Architecture.

The early connection of Naples with the Eastern empire prepared the way for the introduction of a style of architecture which was a combination of Roman and Byzantine. The Priory of S. Nicola at Bari is one of the finest specimens of this mixed style. Upon it the Normans engrafted the Gothic style, producing that singular mixture which is now known as Gotho-Saracenic. To the Norman period belongs the Abbey Church of the Holy Trinity at Venosa. After the accession of the House of Anjou, Pointed architecture was exclusively patronised by the sovereigns of that dynasty, and most of the ecclesiastical edifices of the capital are or were originally in that style. Of *Castellated architecture* the Neapolitan provinces contain, perhaps, more specimens than can be found in any other country in S. Europe. Some of the most characteristic examples are: the baronial fortresses of Melfi; Lucera and Castel del Monte, built by Frederick II.; Avezzano, the stronghold of the Colonnas; Popoli, of the Cantelmis; Isola and Sora, of the Piccolominis; and Castel di Sangro, of the Counts of the Marsi. The church architecture of Naples presents scarcely an unaltered specimen of the religious edifices of the 14th, 15th, and 16th centuries. Many of the earlier churches, which in their original state must have been magnificent examples of the Angevine and Suabian Gothic, have been barbarously mutilated by modern alterations, and by an excessive passion for tasteless ornament introduced by the Spaniards. Some of the old palaces also, which were erected in the pointed style, have lost nearly all their distinctive features, and are now interesting chiefly as marking the passage of the Gothic into the style of the Revival. *Maestro Buono*, a Venetian, in the beginning of the twelfth century, is the earliest architect of whom we have any record at Naples. He was employed by the Norman king, William I., to design the Castel dell' Ovo and Castel Capuano.

(C.) Sculpture.

The Neapolitan sculptors derived their earliest instruction from Byzantium. The few bronze doors of the churches still preserved were the work of Byzantine artists. Those at Amalfi date from the year 1000; of Monte Casino, made at Constantinople on the model of those of Amalfi, from 1066; of Atrani from 1087; of Salerno from 1099; of Benevento, also made at Constantinople, and remarkable for their

elaborate reliefs, from 1150; and those of Ravello from 1179. The churches of Naples abound in sepulchral monuments of the 14th, 15th, and 16th centuries. Much information on Neapolitan sculptors and their works may be obtained from Mr. Charles Perkins's work on Italian Sculpture.*

(D.) PAINTING.

It has been frequently suggested by Italian writers on the Neapolitan school of painting, that the antiques and arabesques which have been discovered in the neighbourhood of the capital must have had an important influence in forming the style of the earlier masters. If this remark had been restricted to the artists of the 16th and 17th centuries, who undoubtedly studied with diligence the frescos and ornaments brought to light by the excavation of the Roman tombs at Puteoli and other places in the western district, its accuracy might be admitted; but the late period of these excavations, and the still later period of the discovery of the buried cities, appear to throw great doubt upon the theory as applied to the older masters. There is perhaps more reason for assuming that the mosaics which the Byzantine artists, from a very early period of the connection of Naples with the Eastern empire, introduced into the Lombard and early Gothic churches, were the source of that large infusion of Byzantine art which characterised the Neapolitan school in the first stages of its development. At a later period, on the accession of the house of Aragon, the patronage of Flemish painters by Alfonso I. brought the artists of Naples into intimate association with the masters of that school, and this association was subsequently strengthened in a more direct manner by the connection of the Netherlands with Spain, while Naples was governed by Spanish Viceroys.

For the convenience of travellers we append the following chronological list of the most celebrated Neapolitan architects, sculptors, and painters, chiefly compiled from Dominici's history. It must be borne in mind, however, that, with regard to the painters especially, recent criticism has refused to acknowledge the existence of any independent character in early Neapolitan art; and the researches of Messrs. Crowe and Cavalcaselle prove that the Neapolitan painters of the 13th and 14th centuries, to whom native writers have assigned such a high place in the history of art in S. Italy, are more or less mythical. Dr. Jacob Burckhardt's 'Cicerone,' a Handbook of Architecture, Sculpture, and Painting in Italy, is a most useful work. The part on Painting has been translated, and is published uniform with Murray's Handbooks.† In it is included a short account of Neapolitan painting, and of the principal pictures in S. Italy. More full and detailed information on the subject will be

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* Italian Sculpture: a History of Sculpture in Northern, Southern, and Eastern Italy: by Charles Perkins. 1 vol. 1868.

† *The Cicerone:* or, Art Guide to Painting in Italy; by Dr. J. Burckhardt. Edited by Dr. A. von Zahn. Translated by Mrs. A. H. Clough. 1 vol.

found in Messrs. Crowe and Cavalcaselle's works,* and in a recent work by Sig. Salazzaro, on the Italian Schools of Painting, from the 4th to the 13th century. Kugler's Handbook of the Italian Schools, and Miss Farquhar's Biographical Catalogue of the principal Italian Painters, are also useful books.

ARCHITECTS.

B. D.

1230. MASUCCIO I. is the first Neapolitan architect of the Revival. He is supposed to have been the pupil of a Byzantine artist; or more likely of the school of *Fuccio*, who was brought to Naples by the Emperor Frederick II. to complete the Castel Capuano. 1306

1291. *Masuccio II.* His pupils were:— 1388

1. *Giacomo de Sanctis* 1435

2. ANTONIO BAMBOCCIO, also called BABOCCIO (fl. 1420).

3. ANDREA CICCIONE 1455

Pietro and *Ippolito del Donzello*, better known as painters.

Agnolo Aniello del Fiore, a pupil of *Ciccione*.

Antonio Fiorentino of Cava.

Luigi Impo (fl. 1532).

1478. GIOVANNI (MERLIANO) DA NOLA, a pupil of *Aniello del Fiore*, celebrated as a sculptor. 1559

Ferdinando Manlio, his pupil.

Cola dell' Amatrice (fl. 1514–35), who was also a painter.

Battista Marchirolo, of Aquila (fl. 1573).

Dionisio di Bartolommeo (fl. 1592).

1675. *Ferdinando Sanfelice.*

1718. *Carlo Zoccoli* 1771

1700. LUIGI VANVITELLI, who erected the royal palace of Caserta. . 1773

Domenico Fontana (fl. 1600), his son *Giulio Cesare* (fl. 1620), *Carlo Fontana* (1634–1714), *Cosimo Fansaga* (1591–1673), and *Ferdinando Fuga* (fl. 1740), although much employed at Naples, where they erected many buildings, were not Neapolitans.

SCULPTORS.

1230. *Masuccio I.*, already mentioned as an architect, seems to have been the restorer of sculpture in Naples. His works are in the Minutoli chapel. 1306

Pietro degli Stefani, a brother of *Tommaso*, the painter (fl. 13th cent.)

1291. *Masuccio II.* Some fine tombs in the churches of Sta. Chiara, S. Domenico, and S. Lorenzo, are attributed to him. His pupils were:— 1388

1. ANTONIO BABOCCIO, called often Bamboccio, an architect as well as a sculptor. His finest works are—the Gothic façade and doorway of S. Giovanni da Pappacoda, and the tomb of Aldemoresco in S. Lorenzo.

* History of Painting in Italy, from the 2nd to the 16th Century, 3 vols. 1866; and History of Painting in North Italy, from the 14th to the 16th Century, 2 vols. 1871: by Messrs. Crowe and Cavalcaselle.

B. D.

2. ANDREA CICCIONE, whose masterpiece is the Tomb of King Ladislaus in the ch. of S. Giovanni in Carbonara. 1455

Agnolo Aniello del Fiore, Ciccione's pupil.

GIUSEPPE SANTACROCE 1537

1478. GIOVANNI MERLIANO, called also, from his birthplace, *Giovanni da Nola*, a pupil of *Aniello del Fiore*, and perhaps the greatest Neapolitan sculptor. His works in Naples are numerous; but his masterpiece is the monument of Don Pedro de Toledo, in the ch. of S. Giacomo degli Spagnuoli. 1559

Salvatore dell' Aquila, surnamed *l'Ariscola* (fl. 15th cent.), whose best works are at Aquila.

Silvestro Salviati dell' Aquila (fl. 1506), whose masterpiece is in the ch. of S. Bernardino, at Aquila.

ANNIBALE CACCAVELLO, a pupil of Merliano (fl. 16th cent.).

Domenico d'Auria (fl. 1600).

Sammartino (fl. 16th cent.).

Domenico Antonio Vaccaro (fl. 18th cent.).

PAINTERS.

1230. TOMMASO DEGLI STEFANI, a contemporary of *Cimabue*, and the founder of the Neapolitan school of painting. The illustrations of the Passion in the Minutoli chapel in the Cathedral, and the Madonna at the high altar in Sta. Maria la Nuova are his best works extant. 1310

1260. *Filippo Tesauro*, his pupil. The Virgin and Child with several Saints, in the Museum, is the only painting attributed to him. 1320

Maestro Simone, Tesauro's pupil, and the friend and assistant of *Giotto* in the paintings the latter executed at Naples. A painting in the chapel of St. Thomas Aquinas, in the ch. of S. Domenico, is said to be his earliest work; S. Giacomo della Marca and the Angels, in the Museum; but his best paintings are in the ch. of S. Lorenzo. His pupils were:— 1346

1320. 1. *Gennaro di Cola*, to whom the frescos in the Chapel del Crocefisso in the ch. of the Incoronata are attributed. 1370

2. *Maestro Stefanone*, whose best work is a Magdalen on a gold ground in the Brancacci chapel at S. Domenico. 1390

(Of the above painters, Crowe and Cavalcaselle say that not only no positive records exist of them, but no paintings by them can be found.)

1350. 3. COLANTONIO or NICOLA ANTONIO DEL FIORE, the same, according to De Dominici, as *Nicola di Tommaso del Fiore*. He appears to have painted in oil as early as 1371. His masterpiece is the S. Jerome in the Museum. His pupils were:— 1444

1. *Agnolo Franco*, whose best frescos are in the ch. of S. Domenico. 1445

(Of Colantonio, Crowe and Cavalcaselle say that it may be fairly assumed that no such painter ever existed; and of Agnolo Franco, that the works attributed to him are all Umbro-Siennese.)

1382. 2. ANTONIO SOLARIO, called *lo Zingaro*, a travelling tinker, who, having fallen in love with *Colantonio's* daughter, became an artist to win her hand. The frescos illustrating the life of S. Benedict, in one of the cloisters at S. Severino e Sosio, and the 1455

B. D.

Virgin enthroned, with Saints, in the Museum, are considered his masterpieces.

(Crowe and Cavalcaselle speak of Lo Zingaro as the "ghost of a painter," and say that his existence may be accepted, because it cannot be disproved; but that it is impossible to acknowledge as the production of one pencil, the diverse creations attributed to him.)

His most eminent pupils were:—

1. *Niccolo di Vito* (fl. 1460).

1430. 2. *Simone Papa* the *elder*, who imitated the style of Van Eyck. His masterpiece is the painting of S. Jerome and S. James invoking the protection of the Archangel Michael for two Neapolitans. 1488

1405. 3. *Pietro del Donzello* 1470

4. *Ippolito*, or *Polito del Donzello*, Pietro's brother. Their best works are in S. Domenico and Sta. Maria la Nuova and in the Museum.

(According to Crowe and Cavalcaselle, the pictures attributed to Simone are of a Flemish type of art; and the Donzelli were Florentines by birth and education, while the pictures attributed to them are all different in style.)

5. *Silvestro Buono*, or *de' Buoni*, whose masterpiece is in the Basilica of Sta. Restituta. His pupils were:— 1484

1. *Bernardo Tesauro* (fl. 1460-1480), whose fresco of the Seven Sacraments in the ch. of S. Giovanni da Pappacoda (p. 128) has nearly disappeared.

1475. 2. *Giovanni Antonio d'Amato*, called *Amato il Vecchio*, whose best painting is in the ch. of Sanseverino e Sosio. His pupils were:— 1555

1490. 1. *Giovan Vincenzo Corso*, who studied also under *Perino del Vaga*, and whose masterpiece is the Christ Bearing the Cross, in the ch. of S. Domenico. 1545

1505. 2. *Pietro Negroni*, from Calabria, whose masterpiece is the Virgin and Child with St. John, in the Museum. 1565

1506. 3. *Simone Papa* the *younger*, whose best works are in the choir of the ch. of Monte Oliveto. 1567

1535. 4. *Giovanni Antonio d'Amato*, called *Amato il Giovane* . . 1598

1414. ANTONELLO DA MESSINA, who is said to have introduced the Van Eyck method of oil-painting into Italy. 1493-6

Cola dell' Amatrice (fl. 1514-35), a native of Amatrice in the Abruzzi, who resided chiefly at Ascoli; two of his good works may be seen in the Museum of the Lateran at Rome.

1480. ANDREA SABBATINI, called from his birthplace *Andrea di Salerno*, a pupil of *Raphael*, and the founder of the Neapolitan school in the 16th cent. He was inspired with the determination of becoming a painter, by *Perugino's* large painting of the Assumption in the cathedral. He cannot be studied out of Naples, where his works are numerous, especially in the Museum. His best pupils were:— 1545

1. *Francesco Santafede* (fl. 1560).

2. *Cesare Turco.*

1509. 3. *Giovan Filippo Criscuolo*, whose best painting is in the ch. of Sta. Maria Donna Regina, and the Trinity in the Museum. 1584

1520. *Francesco Imparato*, Criscuolo's pupil, who studied afterwards under *Titian*, and whose best pictures are in the Gesù Nuovo and in S. Pietro Martire. 1570

B.		D.
	Polidoro Caldara da Caravaggio came to Naples in 1527, and took up his residence in the house of his friend *Andrea di Salerno*. He painted at Naples many works, which had some influence on the Neapolitan school. His pupils were:—	
1508.	1. *Giovan Bernardo Lama*, whose best painting is the Deposition from the Cross, in the Museum.	1579
	2. *Marco Cardisco*, called *Marco Calabrese* (fl. 1542).	
	3. *Francesco Curia*, who was also a pupil of *Lionardo da Pistoia*.	1610
1560.	FABRIZIO SANTAFEDE, a son of *Francesco*. He was so popular an artist that in 1647 the populace spared a house merely from its having frescos by him. His masterpiece is the Coronation of the Virgin in Sta. Maria la Nuova.	1634
1568.	*Giuseppe Cesari*, called the *Cavalier d'Arpino*, from his father's birthplace. He was the head of the school of the *Idealisti*. His pupils were:—	1640
	Luigi Roderigo, of Messina, and his nephew *Giovan Bernardino Roderigo*. They both fl. in the 17th cent.	
1558.	BELISARIO CORENZIO, a Greek by birth, who studied under *Tintoretto*. He was the leader of a conspiracy formed with *Caracciolo* and *Spagnoletto* to prevent foreign painters from working at Naples. He died by falling from a scaffolding whilst painting in the ch. of Sanseverino e Sosio.	1643
1580.	GIOVAN BATTISTA CARACCIOLO, a pupil of *Michelangelo da Caravaggio*, and afterwards an imitator of *Annibale Caracci*. The picture of S. Carlo in the ch. of S. Agnello is one of his best works.	1641
1588.	GIUSEPPE RIBERA, called LO SPAGNOLETTO, a native of Xativa, in Spain, or, according to De Dominici, of Gallipoli, in the province of Terra d'Otranto, where his parents had settled. He formed his style chiefly upon the works of *Michelangelo da Caravaggio*, and became one of the most remarkable of the school of the *Naturalisti*. The Deposition from the Cross in the ch. of S. Martino is considered his masterpiece.	1656
	Francesco Fracanzano, a pupil of *Ribera*, who, having joined in an attempt of rebellion against the Spaniards, was executed by poison. His masterpiece is the Death of St. Joseph, in the ch. of the Ospedale de' Pellegrini.	1657
	Pompeo dell' Aquila, and *Marco Mazzaroppi* of S. Germano, were also good painters of the 16th cent., whose best works are at Aquila, and at Monte Casino.	
1585.	MASSIMO STANZIONI, *Caracciolo's* best pupil, called the *Guido* of Naples from his attempt to imitate *Guido Reni*, with whom he was intimate whilst in Rome. His best works are in the Certosa of S. Martino. His pupils were:—	1656
	1. *Francesco*, called *Pacecco di Rosa*	1654
1613.	2. *Annella di Rosa*, his niece, who was murdered by her husband through jealousy either of *Stanzioni* or of her superior powers as an artist.	1649
	3. *Agostino Beltrano*, who fled for safety to France . . .	1665
1622.	4. *Bernardo Cavallino*	1656
	5. *Domenico Finoglia*, who painted in the Certosa of S. Martino .	1656
1598.	6. *Andrea Vaccaro*, who at first imitated *Michelangelo da Caravaggio*, and in his later works *Guido*.	1670
1600.	*Aniello Falcone*, a pupil either of *Spagnoletto* or of *Stanzioni*, or perhaps of both. He and his pupils, among whom was *Salvator*	1665

b.		d.
	Rosa, formed themselves into a company called *Compagnia della Morte*, whose object was to murder the Spaniards. After Masaniello's death, *Falcone* fled for safety to Paris, whence he was allowed to return through Colbert's intercession. He painted battle-pieces chiefly. His pupils were:—	
1615.	1. SALVATOR ROSA, who became afterwards a pupil of *Spagnoletto*. His first master was his brother-in-law *Fracanzano*.	1673
1612.	2. *Domenico Gargiulo*, called *Micco Spadaro*. His most remarkable works are the Insurrection of Masaniello, and the Plague of 1656, in the Museum.	1679
1613.	MATTIA PRETI, called *il Cavaliere Calabrese*, a pupil of *Guercino*. He was born at Taverna in Calabria, and died at Malta, where he had been made a Knight of St. John.	1699
1623.	*Francesco di Maria*, a pupil of *Domenichino*	1690
1636.	*Giovan Battista Beinaschi*, of Turin, who settled at Naples, and belongs to the Neapolitan school.	1690
1632.	LUCA GIORDANO, at first a pupil of *Spagnoletto*, but afterwards he worked with *Pietro da Cortona* in Rome. He imitated with ease the style of any artist, and had such a rapidity of execution that he earned the nickname of *Luca fa Presto*. His paintings are numerous in Naples.	1705
1662.	*Paolo de Matteis*, from Cilento, *Giordano's* best pupil . .	1728
1657.	FRANCESCO SOLIMENA, of Nocera, a pupil of *Francesco di Maria* and of *Giacomo del Po*, and the competitor of *L. Giordano*. His earlier works are the best; he became tame and mannered as he advanced in years. The Conversion of S. Paul and the Fall of Simon Magus, in the ch. of S. Paolo, are his best paintings in Naples. His pupils were:—	1747
1674.	1. *Onofrio Avellino*, who had been previously a pupil of *Giordano*	1741
	2. *Francesco de Mura* (fl. 1743).	
1676.	3. *Sebastiano Conca*, from Gaeta	1764
	They all preserved the faults and exaggerated the peculiarities of *Solimena*.	
1684.	*Bernardo de Dominici*, a pupil of *Preti* and of the German Beich. He painted landscapes and *bambocciate*, but he is better known as the historian of the Neapolitan school of art.	

6. BOOKS.

In the Introduction to the Handbooks for Northern and Central Italy will be found a list of works, many of which will be equally useful to the traveller in the southern provinces. We shall only add some other works which especially regard the kingdom of Naples.

Those who are willing to devote time to the study of Neapolitan history will find ample materials in the '*Raccolta di tutti i più rinomati scrittori dell' Istoria Generale del Regno*,' Naples, 1769–77, 25 vols. 4to. It contains Capecelatro, Di Costanzo, Pontanus, Porzio, Collenuccio, Costo, Parrino, Giannone, and many anonymous authors, or of secondary importance. Of Giannone's '*Storia Civile del Regno di Napoli*' there are several editions; one of the best is that published by Bettoni at Milan, 1831, 9 vols. 8vo.

The perusal of Colletta's '*Storia del Reame di Napoli*' from 1734, when the Bourbon dynasty was established, to 1825, will be indispensable to those who wish to know something of modern Neapolitan history. The best edition is that of Florence by Le Monnier, 1848, 2 vols. 12mo. An account of the

events from 1846 to 1853 will be found in Ranalli's '*Istorie Italiane*,' Florence, 1855, 4 vols. 12mo.

In the last century Bernardo di Dominici, himself a painter, wrote the '*Vite de Pittori, Scultori, ed Architetti Napolitani*;' an indifferent compilation, but the only one on the subject. The original edition of 1742, 3 vols. 4to., is not easily found; a reprint was published at Naples in 1840 in 4 vols. 8vo.

Giustiniani's '*Dizionario Geografico*,' Naples, 1797-1805, 10 vols. 8vo., and '*Dizionario de' Monti, Laghi, e Fiumi*,' Naples, 1812, 3 vols. 8vo., with all their faults and omissions, are still the best geographical accounts of the kingdom.

The '*Guida di Napoli*,' 2 vols. 4to., published by the Government at the time of the Scientific Congress held at Naples in 1845, contains much valuable information with regard to the city of Naples and its neighbourhood.

The tourist through the remoter districts, especially of the classical sites of Magna Græcia, now rendered more accessible by railway, will find much practical information on antiquarian subjects in a work recently published, although travelled over by the author 40 years ago: '*The Nooks and Byways of Italy*,' by Dr. C. Tait Ramage; 1 vol. 8vo., Liverpool (Edward Howell), 1868.

7. MAPS.

Although a trigonometrical survey of the continental dominions was undertaken many years ago, under the direction of the late General Visconti, very little progress has been made as regards the publication of its labours since his death, the latter being confined to maps of the capital and its vicinity, and of Gaeta: ten of these very accurate maps alone can be purchased; those particularly of the environs of the city, of the islands of Ischia and Capri, of Vesuvius, and of the environs of Gaeta, are beautifully executed. The Italian Government, having completed that of Sicily, is now engaged in a general survey of South Italy, on a scale of $\frac{1}{50000}$; but though the whole was promised for 1875, only a few sheets have as yet appeared. A large map in several sheets was published at the end of the last century by Antonio Rizzi Zannoni, and, for the provinces, it was long the only one that had any claim to accuracy; but it is very deficient, and the compilation of the French Dépôt de la Guerre, by Bacler d'Albe, is equally so; indeed, all the modern map-makers have copied Zannoni's in their works on Italy. Two very good general maps, upon which the roads are well laid down, have been published by the Royal Staff Corps at Turin; *Carta delle Provincie Meridionale dell' Italia*, in 4 sheets, 1861; and *Carta Corografica dell' Italia, Superiore e Centrale*, 6 sheets, 1865. The first includes a fair map of the Island of Sicily, the second of that of Sardinia. These maps will be found the best for general use. The coasts have been laid down with more accuracy by the late Admiral W. H. Smyth, and until lately have constituted its only maritime surveys, if we except some additions to the chart of the Bay of Naples by the Ufficio Topografico; the work was continued on the W. coast of Italy, as far as Cape Minerva, by the late M. Darondeau, an able hydrographical engineer attached to the French Dépôt de la Marine. His surveys of the Straits of Messina and of the Ponza and Lipari Islands form most valuable documents for navigators, in consequence of the errors he discovered in all previous charts, especially of the latter interesting volcanic group. A publication by the late Cav. Marzolla, of the topographical department, consisting of fifteen maps of the provinces of the kingdom, completed in 1853, will be the most useful map-guide to the tourist through the Neapolitan provinces. The details are chiefly derived from Zannoni's maps, but the author has been enabled to introduce several recti-

ications, and, what is most important for the traveller, the many roads made ince Zannoni's time; the scale is $\frac{1}{2\,500\,000}$. Besides the topographical details, seful data on the statistics, productions, &c., of each province, have been ntroduced on their respective sheets.

8. Chronological Tables.

THE NORMANS, A.D. 1042—1194.

I. Counts of Apulia.

1042. William Bras-de-Fer, son of Tancred of Hauteville, proclaimed *Comes Apuliæ* by the Normans assembled at Matera.
1046. Drogo,
1050. Humphrey, } his brothers.
1057. Robert Guiscard, eldest son of Tancred of Hauteville by his 2nd wife, and half-brother of William, Drogo, and Humphrey.

II. Dukes of Apulia and Calabria.

1059. Robert Guiscard, having conquered Calabria, assumes the title of *Dux Apuliæ et Calabriæ*.
1085. Roger Bursa, 2nd son of Robert by his 2nd wife Sigelgaita.
1111. William, eldest son of Roger Bursa.
1127. Roger, 2nd son of Roger the "Great Count of Sicily," and nephew of Robert Guiscard.

III. Kings of Naples and Sicily.

Foundation of the Monarchy.

1130. Roger, having conquered Amalfi and Naples, is proclaimed King.
1154. William I. (The Bad), only surviving son of Roger.
1166. William II. (The Good), son of William I.
1190. Tancred, Count of Lecce, natural son of Roger, son of King Roger.
1194. William III., eldest son of Tancred.

THE SUABIANS, 1194—1266.

House of Hohenstaufen.

1194. Henry I. of Naples, and VI. Emperor of Germany, only son of Frederick Barbarossa, succeeded to the crown of the Two Sicilies in virtue of his marriage with Constance, the daughter of King Roger.
1197. Constance alone, in the name of her only son Frederick.
1198. Frederick II., Emperor of Germany, only son of Henry VI. and Constance.
1250. Conrad, second son of Frederick II.
1254. Manfred, Prince of Taranto, natural son of Frederick II., first as guardian of Conradin, only son of Conrad, and afterwards as King, on the false report of Conradin's death; deposed by Urban IV.; he was killed at the battle of Benevento in 1266.
1266. Conradin, the last male in the Suabian line, defeated by the usurper Charles d'Anjou in 1268, and barbarously executed by his orders at Naples.

HOUSE OF ANJOU, 1266—1442.

Kingdom of Naples.

1266. Charles I. of Anjou, Count of Provence, 7th son of Louis VIII. of France by Blanche of Castile, and brother of Louis IX. (St. Louis), in virtue of an investiture by Pope Clement IV. He lost Sicily in 1282, see below.
1285. Charles II. the Lame (Carlo il Zoppo), son of Charles I.
1309. Robert the Wise, third son of Charles II.
1343. Joanna I., daughter of Charles Duke of Calabria, only son of Robert the Wise, who survived him. She married her second cousin Andrew, a son of Charles King of Hungary, who was murdered at Aversa in 1345.
381. Charles III., of Durazzo, sometimes called "Carlo della Pace," son of Louis Count of Gravina, grandson of Charles II., and second cousin of Joanna I. He married Margaret, his first cousin, daughter of Charles of Durazzo, who was executed for the murder of Andrew, and granddaughter of Charles II.
1386. Ladislaus, son of Charles III.
1414. Joanna II., sister of Ladislaus. The Durazzo line ended on her death.
1435. Renato of Anjou, Duke of Lorraine, succeeded as the heir of Joanna II. in virtue of her will, in opposition to her previous adoption of Alfonso of Aragon.

HOUSE OF ARAGON.

[I. Kings of Sicily, 1282—1496.

1282. Peter I., King of Aragon, succeeded to the throne as the husband of Constance, the daughter of Manfred, and sole heiress of the house of Hohenstaufen.
1285. James I. "the Just," son of Peter III., abdicated in 1291 in favour of his brother, on becoming King of Aragon by the title of James II.
1291. Interregnum to 1296.
1296. Frederick II., brother of James the Just, died near Palermo in 1337.
1337. Peter II., eldest son of Frederick II., who had been associated in the government by his father since 1321.
1342. Louis, son of Peter IV.
1355. Frederick III., younger brother of Louis.
1377. Mary, daughter of Frederick III., and Martin of Aragon her husband, son of Martin I., King of Aragon.
1402. Martin I., husband of Mary, succeeding on her death without issue.
1409. Martin the Elder (Martin I. of Aragon, II. of Sicily), father of the last king, so that Sicily became again united to the crown of Aragon.
1412. Ferdinand the Just, King of Aragon and Sicily, second son of Eleanor of Aragon and of John I. King of Castile, and brother of Henry III. King of Castile.
1416. Alfonso V., the Magnanimous, King of Aragon and Sicily, son of Ferdinand the Just, who, having conquered Naples, became]

II. King of Naples and Sicily.

1442. Alfonso I., formerly only King of Sicily, called the Magnanimous; the heir of Joanna II. by her first adoption, and the heir of the house of Hohenstaufen by the female line, and through it of the Norman kings.

He entered Naples on June 2nd, 1442, and expelled Renato d'Anjou from the kingdom. At his death Naples and Sicily were again divided.

[III. Kings of Sicily.

1458. John II., King of Aragon and Navarre, second brother of Alfonso.
1479. Ferdinand II. (Ferdinand the Catholic), son of John II.]

IV. Kings of Naples.

1458. Ferdinand or Ferrante I., natural son of Alfonso I., legitimated by the Pope in 1444.
1494. Alfonso II., Duke of Calabria, eldest son of Ferdinand I.
1495. Ferdinand II., Duke of Calabria, eldest son of Alfonso II., who renounced the kingdom in his favour.
1496. Frederick Prince of Altamura, second son of Ferdinand I., brother of Alfonso II., and uncle of the last king, despoiled of his kingdom by Louis XII. of France and Ferdinand the Catholic, died at Tours in 1554; with him ended the Aragonese dynasty.

Partition of the Kingdom, 1500—1504.

By the Treaty of Granada, signed November 11, 1500, and confirmed by Pope Alexander VI. and the conclave of Cardinals in the following year, Ferdinand the Catholic of Spain and Louis XII. of France agreed to divide the kingdom of Naples between them. The Treaty provided that the King of France should possess the city of Naples, the Terra di Lavoro, the three Abruzzi, and half the revenue produced by the Tavoliere of Apulia, with a confirmation of the title of King of Naples and Jerusalem, which he had previously assumed. The King of Spain, who had for many years been King of Sicily, was to possess Calabria and Apulia, and the remaining half of the revenue of the Tavoliere, with the title of Duke of Calabria and Apulia. The possession of the provinces not mentioned in the treaty soon led to a war between the contracting parties. Hostilities commenced in June, 1502, and in little more than eighteen months the French were defeated in four battles, and by the military genius of Gonsalvo de Cordova the whole kingdom became, like Sicily, a Spanish possession.

Viceroys.

1502. Gonsalvo de Cordova, for Ferdinand the Catholic.
——. The Duke de Nemours, for Louis XII.

THE SPANISH DOMINION, 1504—1707.

Kingdom of Naples and Sicily.

1504. Ferdinand the Catholic, King of Spain, son of John II.

Viceroys.

1503. Gonsalvo de Cordova.
1507. Don John of Aragon, Count of Ribagorsa.
1508. Don Antonio Guevara, High Steward of Spain.
1509. Don Raimondo de Cardona.

Spanish Sovereigns of the House of Austria, 1516—1700.

1515. Joanna III. (Joan of Castile), daughter of Ferdinand and Isabella; proclaimed queen on the death of her father, and abdicated in the following year in favour of her son.

1516. Charles IV., afterwards the Emperor Charles V., son of Joan of Castile and the Archduke Philip I. of Austria, Duke of Burgundy, son of the Emperor Maximilian I.

Viceroys.

1522. Don Carlos de Lannoja (Lannoy).
1527. Don Hugo de Moncada.
1528. Philibert, Prince of Orange.
1529. Cardinal Pompeo Colonna, Archbishop of Monreale.
1532. Don Pedro de Toledo, Marquis de Villafranca.
1554. Cardinal Pacecco.

1554. Philip II. of Spain, the husband of Queen Mary of England, son of the Emperor Charles V. by Isabella of Portugal.

Viceroys.

1555–58. Don Fernando Alvarez de Toledo (the celebrated Duke of Alva).
1558. Don Juan Manriquez de Leon (as the King's Lieutenant).
1559. Cardinal de la Cueva (as the King's Lieutenant).
1559–71. Don Parasan de Rivera, Duke d'Alcalà.
1571–75. Antoine Perrenot, Cardinal de Granvelle.
1575–79. Don Inigo Lopez Hurtado de Mendoza, Marquis of Mondejar.
1579–82. Don Juan de Zuniga, Prince of Pietrapersia.
1582–86. Don Pedro Giron, Duke d'Ossuna.
1586–95. Don Juan de Zuniga, Count de Miranda.
1595–99. Don Enriquez de Guzman, Count d'Olivares.

1598. Philip III. of Spain, son of Philip II. by his fourth wife Anne of Austria, daughter of the Emperor Maximilian II.

Viceroys.

1599–1601. Don Fernandez Ruiz de Castro, Count de Lemos.
[1601–3. Don Francisco de Castro, left lieutenant by his father, the Viceroy, at his death.]
1603–10. Don Juan Alfonso Pimentel d'Errera, Count de Benevente.
1610–16. Don Pedro Fernandez de Castro, Count de Lemos.
1616–20. Don Pedro Giron, Duke d'Ossuna.
1620. Cardinal Borgia (as the King's Lieutenant).
1620–22. Cardinal Don Antonio Zapata (as the King's Lieutenant).

1621. Philip IV. of Spain, son of Philip III. by Margaret of Austria, sister of the Emperor Ferdinand II.

Viceroys.

1622–29. Don Antonio Alvarez de Toledo, Duke d'Alva (grandson of the "Great Duke").
1629–31. Don Fernando Afan de Rivera, Duke d'Alcalà.
1631–37. Don Manuel de Guzman, Count de Monterey.
1637–44. Don Ramiro de Guzman, Duke de Medina de las Torres.

1644–46. Don Juan Alfonso Enriquez, Admiral of Castile.
1646–48. Don Rodriguez Ponce de Leon, Duke d'Arcos.
1648. Don John of Austria, natural son of Philip IV. (from January to March).
1648–53. Don Inigo Valez y Tassis, Count d'Oñate.
1553–59. Don Garcia d'Avellana y Haro, Count de Castrillo.
1659–64. Count Peñaranda.

1665. Charles II. of Spain, son of Philip IV. by his second wife, Mary Anne of Austria, daughter of the Emperor Ferdinand III.

Viceroys.

1664–66. Cardinal Pascual of Aragon.
1666–71. Don Pedro Antonio of Aragon.
1671. Don Federico de Toledo, Marques de Villafranca.
1672–75. Don Antonio Alvarez, Marques d'Astorga.
1675–83. Don Fernando Faxardo, Marques de los Velez.
1683–87. Don Gaspar de Haro, Marques del Carpio.
1688–95. Don Francisco Benavides, Count de Sant' Estevan.
1695–1700. Don Luis de la Cerda, Duke de Medina Celi.

End of the Spanish, or elder branch of the House of Austria.

WAR OF THE SPANISH SUCCESSION, 1700–1713.

1700. Philip V. of Spain, Duke of Anjou, and grandson of Louis XIV. of France, was declared heir of the kingdoms of Spain, Naples, and Sicily by his grand-uncle Charles, the late King. The succession, on the other hand, was claimed by Leopold I., Emperor of Germany, for his son the Archduke Charles, as the heir of the elder branch of the House of Austria. A war ensued, and lasted for 11 years.

Viceroys during the War.

1702. The Marques de Vigliena.
——. The Duke d'Ascalona.

THE GERMAN DOMINION.

KINGS OF THE HOUSE OF AUSTRIA, 1707–1734.

KINGDOM OF NAPLES: AFTERWARDS OF NAPLES AND SICILY.

1707. Charles VI., Archduke of Austria, second son of the Emperor Leopold I., by his third wife Eleonora Magdalen Teresa, Princess of Palatine Newburg (afterwards the Emperor Charles VI.). Count Daun entered Naples with the imperial army, July 7th, 1707.

During this reign Sicily was taken from the Duke of Savoy by Philip V. of Spain (in 1713). It was restored to the crown of Naples in 1720 by the war of the Quadruple Alliance, the island of Sardinia being given to Victor Amadeus in exchange, with the title of King of Sardinia.

Viceroys.

1707. Count von Martinitz.
1708. Count Daun.
——. Cardinal Grimani.
1710. Count Carlo Borromeo.

By the peace of Utrecht in 1713 the House of Bourbon was excluded from Italy; Philip was confirmed as King of Spain, by the title of Philip V.; Naples was made over to the German branch of the House of Austria; and Sicily was separated from Naples and given to Victor Amadeus, Duke of Savoy.

Viceroys.

1715. Count Daun
1719. Count Gallas.
——. Cardinal Schrotembach.
1721. Prince Borghese.
——. Cardinal Von Althan.
1728. The Balí Portocarrero.
1733. Count Von Harrach.
1734. Giulio Visconti, Count della Pieve, the last of the Viceroys.

THE SPANISH BOURBONS, 1734.

Kingdom of Naples and Sicily.

Don Carlos, the younger son of Philip V. of Spain, by his second wife Elisabetta Farnese, of the house of Parma, seized the kingdom of Naples, and subsequently that of Sicily. In 1734 he was crowned at Palermo; in 1738 his title was acknowledged by the Treaty of Vienna; in 1744 he defeated the Austrians at Velletri, and compelled them to evacuate the kingdom; and in 1748 his title was acknowledged by the Treaty of Aix-la-Chapelle. His reign dates from the coronation at Palermo, and he may therefore be described as:—

1734. Charles of Bourbon VII. of Naples, in order of succession, and by the bull of investiture of Pope Clement XII.; generally called Charles III. by the Neapolitans, as he succeeded in 1759 to the throne of Spain by that title, on the death of his elder brother Ferdinand VI., and abdicated the throne of Naples and Sicily in favour of his third son Ferdinand, then in his eighth year.
1759. Ferdinand IV., third son of the preceding, by the Princess Amelia Walburga, daughter of Frederick Augustus King of Poland. By his father's act of abdication, Ferdinand was proclaimed King of Naples and Sicily by the title of Ferdinand IV. During his minority (1759–1767) the kingdom was governed by a Regency presided over by the Prime Minister, Tanucci.
1799. General Championnet entered Naples with a French army on January 23, and proclaimed the *Repubblica Partenopea.*

On the 14th of June of the same year Cardinal Ruffo took Naples, and re-established the government of Ferdinand IV.

THE FRENCH OCCUPATION.

Kingdom of Naples.

1806. On the 14th of January, a French army, under Massena, took possession of Naples and proclaimed King Joseph Bonaparte; Ferdinand IV. retiring to Sicily.
1808. A decree of Napoleon, of July 15, proclaimed Joachim Murat King of Naples, instead of Joseph, who was removed to the throne of Spain.

THE RESTORATION OF THE BOURBONS.

Kingdom of the Two Sicilies.

1815. By the treaty of *Casalanza*, May 20, 1815, Naples was restored to Ferdinand, who, by the provisions of the Treaty of Vienna in 1816, assumed the title of

1816. Ferdinand I., King of the Two Sicilies.

1825. Francis I., son of Ferdinand I., by the Archduchess Maria Carolina of Austria, sister of the Emperor Joseph II.

1830. Ferdinand II., son of Francis I., by his second wife the Infanta Isabella of Spain. Married 1st, in 1832, the Princess Maria Christina, daughter of Victor Emanuel King of Sardinia; she died in 1836 after giving birth to a son, afterwards Francis II.; 2nd, in 1837, her Imperial Highness Maria Teresa Isabella, daughter of the Archduke Charles of Austria, by whom he left nine children.

1859. Francis II. Duke of Calabria, proclaimed king on the 22nd of May; married to Maria Amelia, daughter of the King of Bavaria, in January 1859.

In consequence of the misrule of the three last kings of the House of Bourbon, the utmost discontent had taken possession of all classes, and had attained a state of revolution in 1859, when the successes of the French and Sardinians in N. Italy against the Austrians, the separation of Parma, Modena, Tuscany, and the Roman States, and their willing annexation to the new Italian kingdom, and the refusal of Francis II. to listen to any concessions, led to his downfall, and to the annexation, by a plebiscitum, on the 21st Oct., 1860, of Sicily and the Neapolitan provinces to the dominions of Victor Emanuel. This event was hastened by the invasion of Sicily by General Garibaldi, who, landing with a handful of brave fellows at Marsala on the 11th May, 1860, in a short period was able to liberate entirely that island from the Royal troops, and, traversing the provinces from Reggio at the head of his triumphant band, to enter Naples on the 7th September, King Francis retiring on Capua, and ultimately to the fortress of Gaeta, which, after a brave defence, he was obliged to surrender to the Italian General, Cialdini, on the 13th Feb., 1861. Since then, the ex-Royal Family have lived in exile.

HOUSE OF SAVOY, 1860.

United Kingdom of Italy.

1860. Victor Emanuel II., after the defeat of the Neapolitan army, and the result of the plebiscitum annexing Sicily and the Neapolitan provinces to the Italian kingdom, entered Naples on Nov. 7.

1878. Umberto Carlo Emanuele, son of Victor Emanuel II.

PRELIMINARY INFORMATION.

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§ 1.—Passports—Custom-house.

Though passports are not officially required by British subjects in any part of Italy, the traveller is strongly advised to be provided with a Foreign Office passport, as it will save him a great deal of trouble and annoyance, especially in the less frequented parts of the country, and he will often find a difficulty in obtaining letters at the post-office without one.

The Custom-house regulations, especially at all the great centres of communication, are not very rigorous, and a judicious buonamano will overcome many difficulties: tobacco and cigars are what are usually inquired after.

§ 2. Money.

Since the annexation of the Neapolitan provinces to the Italian kingdom, the decimal system, having the franc (franco or lira) for its unit, has become the official currency (see *Introduction, Handbook Northern Italy*). Gold coins are seldom met with. The silver coins in common circulation are 5, 2, 1, and ½ franc pieces. There are copper coins of 5 and 10 centesimi. The principal currency is bank-notes, from 1000 francs down to ½ franc, chiefly of the Banca Nazionale and the Banca di Napoli: the ½ franc of the Banca di Napoli is, however, owing to numerous forgeries, no longer current. The rate of exchange between this paper-money and gold and silver varies. It has been as high as 15 per cent., but is decreasing with the increasing prosperity of the country. It can always be ascertained at the bankers and money-changers, and from the daily papers. The best course is to carry large sums in the form of letters of credit, and smaller sums in French or English gold; changing of the latter from time to time into paper-money sufficient to cover immediate wants, so as always to pay in paper. The notes of local banks are not accepted at railway stations and post-offices, and will not pass away from the town at which they are issued. At the railway stations, if the ticket is paid for in gold, no allowance is made for the rate of exchange; and if in paper, it is necessary to be provided with the exact sum, as no change is given. Post Office orders up to 200 fr. can now be sent to Italy at a trifling charge, but the officials on

paying the money must be satisfied as to the identity of the payee by the production of the passport or otherwise.

An account of the old Bourbon coinage may be interesting. By a law of April 15, 1818, silver was declared to be the basis of the currency, and the ducat to be its unit. In accordance with this law, four silver and four copper coins were issued from the Mint—the *ducato* of 10 carlini, the *mezza-piastra* of 6 carlini, the *tarì* of 2 carlini, and the *carlino* of 10 grani, in silver; the *mezzo-carlino* of 5 grani, the *cinquina* of 2½, the *grano*, and the *tornese* (the mezzo-grano of Naples and the mezzo-bajocco of Sicily). By another law of 1818, three gold coins were introduced; the *oncia nuova* or *oncetta* of 3 ducats, the *quintuplo* of 15 ducats, and the *decuplo* of 30 ducats. Before this law was enacted, the gold coin in common use was the *pezza* of 1783, containing 6 ducats, which was superseded by a decree of 1826, ordering the coinage of a new *oncia* of 6 ducats, but somewhat less in value. Most of these coins had disappeared from circulation. The ducat especially ceased to exist; the *scudo* of 1804, containing 12 carlini, taking its place. The current silver coins were the *piastra* or *scudo*, the *mezza-piastra*, the *tarì*, and the *carlino;* and the copper coinage of 5, 3, 2, 1 *centesimi* pieces. Until the introduction of the decimal system under the present Government, all accounts were kept in ducats, carlini, and grani. The Roman scudo, and the Spanish dollar, called by the Neapolitans *colonnato*, are equal to 12½ carlini or 125 grani; the gold Napoleon passing for, generally, from 450 to 460, according to the rate of exchange; the English sovereign, at the ordinary exchange, being worth 572½ grani, or in round numbers 580 grani, considering 4*d*. as the value of the carlino.

§ 3.—Weights and Measures.

The metrical or decimal French standard is now the official one of the Italian kingdom; still, as the former units are sometimes employed, their relative value in English units is given here.

The Neapolitan mile was longer than that of the other countries of Italy, being the *geographical mile* of 2025 yards of 60 to a degree, or nearly $1\frac{15}{100}$ English mile. The post of 8 miles = $9\frac{2}{10}$ English miles. The *canna*, of 8 palmi, 83⅓ inches. The *palmo*, $10\frac{4}{10}$ inches. The legal *moggia* or land measure, 3 roods and 12 perches English. The *caraffa* or unit of liquid measure. The *barile* of 60 *caraffe*, $9\frac{6}{10}$ imperial gallons. The *botte* of 12 barile, $117\frac{2}{10}$ imperial gallons. The *tomolo* or grain measure, $1\frac{53}{100}$ imperial bushel. The *trapeso*, or unit of weight, $13\frac{5}{10}$ Troy grains. The *rotolo*, $1\frac{86}{100}$ lb. avoirdupois. The *cantaio* or *cantajo*, of 100 rotoli, 196 lbs. The Neapolitan *ton* is of 1000 kilogrammes, or 2205 lbs. avoirdupois, or 35 lbs. less than the English.

§ 4.—Roads—Diligences—Vetturini.

The post-road from Rome to Naples, and those from Naples to Bovino, to Venafro, and to Eboli, were the only roads of any length in the kingdom practicable for carriages at the commencement of the present century.

During the French occupation some efforts were made, for military purposes, to remedy this defect; but it is only since 1815 that most of the roads we shall have occasion to describe have been constructed. All the roads are in good condition. In some the engineering is remarkable; and many of the viaducts, bridges, and substructions deservedly rank among the good works of their class in Italy. Communication is kept up along them, between such places as have no railway, by means of diligences, mail-carriages, and the vetturini.

The diligences (*diligenze*) are fairly good, both as to comfort and speed, but if there are ladies, the coupé should be secured. The mail-carriages (*corrieri*) travel much faster, but only take 2 or 3 passengers, at higher fares. There are still some roads along which the only means of conveyance is by *vetturini*, who in S. Italy have not a very good reputation. A carriage with 3 horses, capable of holding 6 people, will travel about 30 or 40 miles a day. The price will entirely depend upon circumstances. If the vetturino contracts to provide board and lodging (not a good plan), 60 frs. a day for the party would be about the sum. In any case a strict agreement should be drawn up, in which the amount of hire, the time in which the journey is to be performed, the stay to be made at each place, and the indemnity to be given to the vetturino, in case of detention by the traveller, are strictly specified; and the bargain should be ratified by the vetturino giving a deposit (*caparra*) of a small sum, as security for the performance of his contract. Sometimes a single seat in a carriage can be procured, for which the traveller bargains with the vetturino. In many of the provincial towns there is a kind of open carriage with 2 horses, capable of travelling from 5 to 7 miles an hour. The price is from 20 to 25 francs a day, allowing nothing for the back journey.

In some remote parts of the kingdom the only means of communication from town to town is by bridle-paths, a kind of drove-road, called *via naturale*, which has been made by going over the same track for ages, and which, though sometimes practicable for carts and for the light carriages of the country, must generally be traversed on horseback. A light country cart with 2 horses costs about 15 francs for the first day, and 10 francs for each day after. Where it is necessary to ride, 3 horses—which are enough for 2 people, one carrying the luggage—will cost about 20 francs a day.

Walking expeditions are not popular in South Italy, and are only undertaken by strangers. Except for short distances they are not advisable, as the roads are for the most part hot and dusty, and often lined with walls, so that the view is intercepted.

§ 5.—Railways.

Before 1860 there were few railways at all open in S. Italy, and none that afforded any direct means of communication with the rest of Europe. The first opened was that from Naples to Portici, in 1839, afterwards, in 1860, extended to Eboli, and intended to be prolonged to the S.E. coast. The second was that from Naples to Caserta, opened in 1843, extended to Capua in 1845, and afterwards, in 1862, to Rome. Now several lines traverse the southern part of the Peninsula, and more are in progress and

projected. A glance at the map will show directly those lines already opened and those projected.

With the exception of the lines between Naples and Rome and Naples and Laura, which are part of the Roman system of railways (*Ferrovie Romane*), all the railways in S. Italy belong to the Southern system (*Ferrovie Meridionali*). The speed even of the express trains (*treni diretti*) is not very great, but they are, as a rule, fairly punctual. The railway time is that of the mean time at the meridian at Rome. The carriages are comfortable: there are separate compartments for ladies with 1st or 2nd class tickets, and for smokers. Travellers have the right to keep the windows shut on the side from which the wind blows. The cost of travelling by the express trains is about 12 c. per kilometre, 1st class, and 9 c. 2nd class. Saloon and sleeping carriages can be obtained at Bologna, Ancona, Foggia, Brindisi, and Naples, and also at other stations, by giving due notice. A saloon carriage costs the price of 12 1st-class tickets, but if the number occupying it be more than 12, each person must pay the price of a 1st-class ticket. A sleeping compartment, with 2 beds, costs the price of 4 1st-class tickets; with 3 beds, at the rate of 22 c. a bed per kil. A whole compartment costs ⅔ of the number of places it contains. The ticket offices open ½ hr., and close 3 min., before the departure of each train. When the fare is paid in paper money it is necessary to have the exact sum ready, as no change is given, and neither more nor less than the fare will be received. Children under 3 travel free, but are not entitled to a separate place; between 3 and 6 half-price. Luggage is charged at the rate of 3½ centimes per cwt. (*quintale*), with a minimum tariff of 45 c., none being allowed free of charge; the luggage ticket-office closes 10 min. before the departure of the train. The passenger may not take with him into the carriage any article of luggage weighing more than 20 kilog. (44 lbs.), or measuring more than $0{\cdot}50 \times 0{\cdot}25 \times 0{\cdot}30$ mèt.; but this regulation is not very strictly enforced. Return tickets are available the same day or by the first train the next day, except on Sundays and certain festivals, when a return ticket taken the day before is good up till the first train on the day after, *e.g.*, from Saturday till the first train on Monday morning. Return tickets available for 12 days are issued between Bologna or Ancona and Naples. There are buffets, more or less indifferent, at the principal stations. For further information the traveller is referred to the local time-tables, and to '*L'Indicatore Ufficiale delle Strade Ferrate, della Navigazione, e Telegrafia del Regno d'Italia — The Bradshaw of Italy*,' which is the most trustworthy guide to be obtained. The largest edition costs 1 fr., the smaller 40 cent.

§ 6.—Steamers.

Many parts of S. Italy, especially the coast of Calabria, can be more conveniently visited by steamer than in any other way, and the best mode of approach to many of the Italian towns, particularly Naples, is from the sea, so that, unless the traveller suffers from sea-sickness, an effort should be made to enjoy the first view of some of these cities in this way. The Peirano-Danovaro Company's steamers, starting from Genoa, leave Naples once a week on a coasting voyage round the Peninsula to Ancona, calling

at all the principal ports, and returning by the same route. Both this and the Florio Company have also steamers to Sicily. These steamers are as a rule clean and well found, and the 1st-class accommodation good; the 2nd class is not to be recommended. Tickets should be purchased at the office of the Company. A reduction of 20 per cent. is made on the fare, but not on the food, for 3 persons. Children from 2 to 10 pay half fare, but are not entitled to a separate berth; two children may have one berth. First-class passengers are allowed 100 kilos. (2 cwt.) of luggage free, and second-class 60 kilos (133 lbs.). The food is very fair, and consists generally of a cup of coffee in the morning, *déjeuner à la fourchette* at 10, dinner at 5, and tea at 8 o'clock. Other refreshments can always be procured on payment. In embarking and disembarking 1 franc for each person, luggage included, is generally enough, though more will always be asked for. Times of sailing, &c., of the different steamers will be found at the hotels, and in the railway guide above mentioned.

§ 7.—Post-offices—Telegraphs.

There are post-offices at all the principal towns and villages of S. Italy. Letters to the traveller should be addressed in Italian or French. The postage to England is 30 c. for 15 grammes (½ oz.), post card 15 c. The rate for inland letters is 20 c. for 10 grammes (⅓ oz.), within the radius of the town delivery 5 c. for the same weight. Stamps (*francobolli*) can be procured at all the tobacconists', and usually of the hotel porters. Registered letters must be wrapped in a cover and sealed with three impressions.

The telegraph is in operation throughout S. Italy, and there are stations at all the towns. The inland tariff is 1 fr. for 15 words; each word in excess 10 c. The charge to London is 9 fr. for every 20 words; 4 fr. 50 c. for every 10 or fraction of 10 words in excess; to other parts of England, 10 fr. and 5 fr. in the same proportion. The names and addresses of the sender and recipient are included in the 15 or 20 words.

§ 8.—Hotels, &c.

The best hotels at Naples are equal to any in Europe, both as to accommodation and tariff. In the provinces many of the larger towns are very inadequately provided, though one or two, such as Bari and Brindisi, have hotels quite equal to the best second-class ones of the capital. In the remote districts the *osterie* are as bad and comfortless as they were in the time of Montaigne, except that the wooden shutters have been replaced by glazed panels. The cookery in such places is on a par with the accommodation. The traveller in the mountain and inland districts who can make his own omelette, and instruct the padrona how to cook a dish of ham and eggs, will find these commodities in the highland villages, where even milk and butter are rarely to be met with. All the best hotels have a regular tariff, but it is, nevertheless, as well to make a bargain on arriving at them, as well as at the inferior ones. The bill should be paid at least

once a week, as any mistakes in it can then be more easily checked. Attendance is generally charged for. Arrangements for living *en pension* can be made at most of the principal hotels at from 8 to 10 francs a day. All the hotels at Naples have now tables-d'hôte, but they are seldom met with in the provinces. The restaurants (*trattorie*) are not to be recommended for ladies, but very good food may generally be obtained in them at a moderate sum. Information with regard to the hotels will be found in the accounts of the different towns.

§ 9.—General Hints.

Travelling in the most frequented parts of S. Italy differs hardly at all from that in other parts of Europe, and the cost may be estimated, under the usual conditions and limitations, at from 1*l.* to 1*l.* 5*s.* a day; less, of course, when a stay is made at one place, or when the party is numerous. The usual time selected is between October and April; but whoever wants to see the scenery in many parts of Italy in the perfection of its beauty, should go there from May to September. The heat is great, but, in the mountain country especially, it is not too much for the healthy traveller. The winter months had better be spent in Naples, or some large town, as the cold is often very severe, and there are no means of providing against it in the country.

Warm clothing is essential in the winter, and even in summer it is well not to be too lightly clad. Flannel or silk should always be worn next to the skin. The hour after sunset is the time when colds and fevers are most easily caught. Any necessity for care in the matter of diet must depend in a great measure on the individual, but too much iced water and unripe fruit should be avoided by every one in hot weather. Avoid long exposure to the direct rays of the sun by carrying an umbrella that will serve as a sunshade. Blue glasses will be found of great service in diminishing the excessive glare. It will be found a prudent precaution to close the bedroom windows at night, and it is well to arrange the time so as to rest during the excessive heat of midday. It should be remembered that illness, which may afterwards assume a fever type, is often due to over-fatigue, caused by the absurd habit of rushing about from morning to night trying to see and do everything in a few days, or even hours.

Patience and flea-powder are two essential requisites for the traveller in S. Italy; he will have constant need of both by day and night. In all cases of dispute and bargain it is better for him—unless his knowledge of Italian is quite equal to the occasion—to say nothing, but to refer the matter to some competent third person. In shops, as elsewhere, unless there are fixed prices printed, more is always asked than the article or service is worth, and than will ultimately be taken.

The *buonamano*, under whatever shape it appears, whether as a *mancia*, *da bere*, *bottiglia*, &c., is as unmitigated a nuisance as the Arabic *baksheesh*. It must, however, be submitted to, but the amount should always be kept down to the smallest possible sum, as undue liberality will only have the effect of causing other candidates to press their claims on the

njudicious donor. Begging is unfortunately still a national industry; he best way to get rid of the nuisance is to give a very minute coin.

Of brigandage it is difficult to speak: that it has been very much put lown is certain, but it is equally certain that it still exists in many parts f the mountain districts. It will be wise oft ravellers before diverging rom the more ordinary beaten tracts, to obtain information from the autho- ities as to the safety of the district they intend traversing.

For skeleton tours and hints as to the most advantageous arrangement f time, the reader is referred to the *Introduction* to the *Handbook for Northern Italy*, and to p. 190 of the present Handbook.

Italian Adventurers. (*A Caution to English Ladies.*)

Too much care cannot be taken in forming acquaintances with Southern Italians. One of their chief aims is to marry for money, and keep their families and themselves in idleness. It is a common complaint among them that English wives do not take a beating kindly. The long experience of one who was perfectly qualified to give an opinion on the subject was that, without exception, every Englishwoman married to a Neapolitan was miserable. Englishwomen by marriage with a foreigner forfeit their nationality, and are precluded from seeking redress from British consuls or tribunals. It is a common practice for Foreigners to assume titles, and the authorities never seem to take any steps to prevent it, although it is an offence against the law.

HANDBOOK FOR NAPLES AND SOUTH ITALY.

ADDENDA AND CORRIGENDA, 1883.

Pages 18–20.

Monte Cassino. A carriage-road from the stat. to the convent is nearly finished. Charge for a donkey and driver 6½ frs. (including 1 fr. buono-mano). The whole monastery is freely shown to strangers, throughout the day. Only 5 or 6 of the Brotherhood remain—for the most part not highly cultivated—Padre Tosti is gone. The monastery is converted into a school for 140 boys, of good station and family.

The lower chapels have been adorned with frescoes of the life of St. Benedict, by modern German artists.

The letters on the famous bronze gates of the church were in silver; a few of them remain.

Page 144.

The **National Museum** is now elucidated by an excellent *Catalogue* in English, drawn up by a scholar, Mr. E. Neville Rolfe, who has bestowed great pains on it.

Page 191.

Railway up Vesuvius, opened June, 1881. The station is three-quarters of an hour's drive beyond the Observatory, and carriages can now drive quite up to it. The slope of Mt. Vesuvius is much steeper than that of the Rigi, and a different kind of rail was therefore necessary. The angle of ascent varies from 33 to 45 degrees, and this is mastered by aid of an endless steel-wire rope, some 12,000 ft. long, to which small carriages furnished with powerful brakes are attached. A stationary engine at the foot of the line overcomes the friction, and the weight of the descending car draws up the ascending one.

The carriage runs upon a central rail laid on the top of a parallel sleeper, and on 2 side rails at the base of the sleeper, into which 2 side wheels, raised at an angle, to turn and keep the carriage upright, tightly grasp the rails on either side.

The carriages, notwithstanding the steep incline, maintain the horizontal position, and are quite comfortable.

The rly. terminates about 100 ft. below the edge of the crater, to which point it is not difficult to climb by a well-beaten zigzag path. This funicular rly. enables travellers to dispense with the aid of the Resina guides, who were troublesome and extortionate in their demands; competent persons will be found at the terminus to conduct strangers to the edge of the crater.

The eruption of December 1881 has spoiled the symmetrical form of the eruptive cone, having made a new vent 200 yards from the top, on the side of Pompeii, undermining it so that it fell in.

Page 280.

La Cava. 1200 ft. above the sea; 1½ hr. from Naples; ½ hr. to Salerno by rly; 2 hrs. to Amalfi,

La Cava. H. de Londres, the best hotel here, most comfortable and well-

managed. Pension 10 frs., including wine. This is a delightful residence in spring and summer, and with endless walks. Cotton (a strong kind of gingham) is woven by the women here. The excursion to Pæstum may now be conveniently made from here.

Page 284.

Amalfi. The *Hôtel des Capucins* is kept in the old monastery, the former Hotel on the beach being used as a *succursale* to it.

Page 291.

Salerno. The praise given to the two *Inns* here is no longer deserved; they are neither clean nor comfortable; Vittoria perhaps least bad. For this reason La Cava is a better halting-place than Salerno.

Page 294.

Pæstum.

RAILWAY. *Salerno* to PÆSTUM, by Battipaglia Stat., completed 1883, is carried close up to the walls. Great improvements in the surrounding country; enclosures of land, building of farms and villas. The journey is quite safe, so that the precautions prescribed in p. 294 are now obsolete.

ROUTE 155.

NAPLES TO REGGIO — BY EBOLI, POTENZA, METAPONTO, BUFFALORIA, COTRONE, CAPE SPARTIVENTO.

Rly. 623 kilom. = 386 English m. One express train in 22–24 hrs., and one slow train daily.

This line running across Calabria was opened 1881. It is described as far as

Salerno Stat. in p. 291. To

Eboli Stat. in Rte. 155, p. 401.

Potenza Stat., p. 398. The railway descends the valley of the Basento.

Trevigno Stat.

Grassano Stat. (Rte. 154).

Metaponto Junct. Stat. Here the line to Taranto (Rte. 156) diverges N. That to Reggio skirts the shore of Gulf of Taranto, and is fully described in Rte. 156.

Buffaloria Junct. Stat. [Here railway diverges to

42 m. *Cosenza* Stat. (see p. 406), by *Tarsia* Stat., continued across the Apennines to Reggio.]

HANDBOOK

FOR

TRAVELLERS IN SOUTHERN ITALY.

ROUTES.

MANY lines of communication lead from Central Italy to Naples, the principal starting-points of which are *Rome*, *Terni*, and *Ancona*.

I. From *Rome* the direct *railway* leaves that city by the Porta San Lorenzo, and passes by Albano, Velletri, Valmontone, Frosinone, Ceprano, San Germano, and Capua. It follows the direction of the ancient *Via Latina*, passing through a beautiful country: and affords an opportunity of visiting the celebrated Benedictine monastery of Monte Casino, the Pelasgic remains at Segni, Ferentino, Alatri, and Arpino, and the falls of the Liris at Isola. This route forms the most frequented line of communication between Rome and Southern Italy (Rte. 140). A service of trains is now organised so as to run direct to Naples from Genoa, Turin, Milan, Venice, and Verona, starting in the evening. See the *Indicatore Ufficiale*.

II. From *Rome* the *road* leaves the city by the Gate of S. Giovanni, and, passing through Albano and Velletri, crosses the Pontine Marshes to Terracina, and thence to Formia and Gaeta, and Capua. It follows in a great part of its course the ancient *Via Appia*, and presents perhaps more objects of classical and historical interest than any of the other routes; but it is seldom followed now since the opening of the rly. along Rte. I. A rly., however, is projected, which, leaving the direct Rome and Naples rly. at Velletri, and rejoining it at Sparanisi, a few miles N. of Capua, will nearly follow the course of the old road. (Rte. 141.)

III. From *Terni*, travellers who come from Florence by Perugia, and wish to avoid Rome, can follow a *road* which proceeds through Rieti, and by Civita Ducale, Antrodocco, Aquila, Popoli, Solmona, Castel di Sangro, Isernia, and Venafro, to Caianiello, where it joins Rte. I. between Rome and Naples. This road, which follows the *Via Salaria* as far as Antrodocco, is in excellent condition, and passes through a country often presenting scenery of an alpine character. But the inns on it are very bad, and the

traveller must be prepared to undergo a great deal of discomfort in this respect. A rly. is projected from Terni, and is completed between Aquila and Solmona (Rte. 142).

Another road from Terni, along which a rly. is projected, leads by Avezzano and Sora to Isoletta, where it joins Rte. I.

IV. From *Ancona* travellers coming from Romagna and the Marshes, or by sea, can go direct by rly. to Naples, passing by Loreto and Pescara to Foggia, and thence crossing the Apennines by Benevento (Rte. 143).

Variations of this route may be made either by leaving the rly. at Pescara, and proceeding by Chieti to join Rte. III. at Popoli; or leaving it at Termoli, and following the road leading by Campobasso to near Benevento, on the Foggia and Naples line. Railways are projected along both these lines of route, and between Pescara and Popoli the line is complete.

V. From *Rome* there is another route which is scarcely followed but by some artist or stray tourist disposed to undergo privations and discomforts for the sake of the fine scenery which it offers; especially as a portion of it can only be travelled on horseback. It leaves Rome by the Porta di S. Lorenzo, follows the *Via Tiburtina* to Tivoli, and afterwards the *Via Valeria* to Tagliacozzo, and by Avezzano, Civitella di Roveto, Sora, and Isola, it joins at the Roccasecca Stat., Rte. I., passing through very wild and picturesque scenery. It will afford an opportunity of visiting the Lake Fucino, the Claudian Aqueduct, and the great engineering works now in progress to drain the lake, the source of the Liris, and its falls to Isola; but there are scarcely any inns on it, and those very indifferent and dirty: though an improvement may be expected when the rly. in progress from Avezzano to Roccasecca is complete (see Rte. 144).

VI. From *Rome*, Naples may also be reached by *sea viâ* Civita Vecchia. The journey from Rome to Civita Vecchia by *rail* (see *Handbook for Central Italy*) takes from 2 to 4 hrs., and the voyage thence to Naples by *sea* about 12 or 15 hrs. The *Valery* and the *Peirano Danovaro* Companies have steamers running between Civita Vecchia and Naples, consult the *Indicatore Ufficiale.*

ROUTE 140.

ROME TO NAPLES BY VELLETRI [CORI AND NORMA], FERENTINO [ALATRI COLLEPARDO, VEROLI, &C.], CEPRANO, AQUINO, [PONTECORVO], SAN GERMANO [MONTE CASINO], CAPUA AND CASERTA.—RAIL.

Distance, 162 m.; *time*, two express trains in 7 hrs., one stopping train in 9 hrs.

This is now the great highway between Rome and Naples, and the route traverses one of the most interesting regions of Italy, enabling the traveller to visit many of the most classical sites of Latium, of the country of the Volsci and Hernici, and of the Campania. During a great portion of its course, the rly. follows the line

of the ancient Via Latina* to the junction of the latter with the Via Appia, at Capua. From the different stations on the line, and where conveyances can generally be obtained, Cori, Norba, Segni, Anagni, Veroli, Alatri, Collepardo, the extinct volcano of Pofi, Piperno, Sonino, and even Terracina, can be reached; as well as the interesting towns of Sora, Arpino, Atina, Aquino, Pontecorvo, the Benedictine monastery of Casino, and the volcanic district of Rocca Monfina. There are few countries which offer such an interest or which can be now more easily visited. We would, however, advise the tourist, before leaving Rome, to send on his heavy luggage to Naples, as it will save him trouble and anxiety, the deposit of it at the smaller stations on the railway being attended with inconvenience.

N.B. The places mentioned before reaching Velletri will be found more fully described in the *Handbook for Rome*.

The railway, on quitting the central station at the Piazza dei Termini, immediately passes on the l. a very remarkable fragment of the Servian Wall, composed of huge blocks of Alban peperino, running parallel to the city walls from the Porta San Lorenzo, and on the rt. the Church of St. Bibiana, and the so-called Temple of Minerva Medica, and soon after cuts through the City Wall, not far from the Porta Maggiore and the tomb of the Baker Eurysaces; from here it runs for some distance along the line of the modern aqueduct of the Acqua Felice, and the arches of the Claudian Aqueduct, and the Anio Novus, crossing the road to Frascati near a mound, called the Monte di Grano, surmounted by a tower and the remains of an ancient tomb.

The view is fine of the Sabine Apennines from Soracte to Palestrina, and of the Alban Hills before us, with the Via Appia marked by its line of ruined sepulchres on the rt., and the verdant Campagna. The railway runs nearly parallel to the Appian Way as far as the first station out of Rome; the ruins passed on the l. are those of Roma Vecchia.

* The Via Latina commenced at Rome from the *Porta Capena* of the Servian wall, and from the Porta Latina of the Aurelian, and fell into the *Via Appia* at Capua. The Stations on it were:—

Ad Decimum, M.P., x.	near *Ciampino.*
Roboraria, vi.	*la Molara.*
Ad Pictas, xvii.	near *Lugnano* (?).
Compitum Anagninum, xv.	below *Anagni.*
Ferentinum, viii.	*Ferentino.*
Frusino, vii.	*Frosinone.*
Fregellanum,	*Grotta d' Opi, or Ceprano?*
Aquinum, viii.	*Aquino.*
Casinum, vii.	*S. Germano.*
Ad Flexum, vii., from which a branch of 9 miles to *Venafrium*, Venafro.	near *S. Pietro in Fine.*
Teanum, xvii.	*Teano.*

From Teanum a branch line of the Via Latina was carried to Beneventum, passing by

Alifa, xvii.	*Alife.*
Telesium, xxv.	*Telese.*
Beneventum, xviii.	*Benevento.*

And another to Naples, by

Cales, vi.	*Calvi.*
Casilinum, vii.	*Modern Capua.*
Capua, iii.	*Sta. Maria.*

From Capua the Via Appia was continued to Beneventum by

Calatia, v.	*Le Galasse*, between *Caserta* and *Maddaloni.*
Ad Novas, vi.	near *Arpaia.*
Caudium, ix.	*Montesarchio.*
Beneventum, xi.	*Benevento.*

From Beneventum there were 2 roads: one by Venosa to Tarentum, the other by the valley of the Calor, Æcæ, and Canusium to Brundusium—the most important, that described in Horace's journey to the latter place, passing by

Equus Tuticus, xxi.	near *S. Eleuterio.*
Æcæ,	near *Troja.*
Erdonia, xxiii.	*Ordona.*
Canusium, xxvi.	*Canosa.*
Rubi, xxiii.	*Ruvo.*
Bituntum, xi.	*Bitonto.*
Barium, xi.	*Bari.*
Turres, xxi.	near *Mola.*
Egnatia, xvi.	*Gnazia.*
Speluncæ, xx.	
Brundusium, xviii.	*Brindisi.*
Lupiæ, xxv.	*Lecce.*
Hydruntum, xxv.	*Otranto.*

The 2nd road from Beneventum to Tarentum passed by

Æsculanum or Scalanum, xv.	*Le Grotte*, near *Mirabella.*
Sub Romula, xxi.	near *Bisaccia.*
Pons Aufidi, xxii.	*Ponte di Santa Venere.*
Venusia, xviii.	*Venosa.*
Silvium, xx.	*Garagnone.*
Blera, xiii.	*Gravina.*
Sub Lupatia, xiv.	
Canales, xiii.	*Castellaneta.*
Tarentum, xx.	*Taranto*

14 kil. *Ciampino* Junct. Stat. [Branch line, 11 m., to *Frascati*, see *Handbook for Rome.*]

4 kil. *Marino* Stat. The town of Marino (6509 Inhab.) is 1½ m. distant, on the declivity of the hills. Beyond this station is the so-called Solfatara on the rt., of the existence of which the traveller will be made aware by the fetid emanations of sulphuretted hydrogen gas. From this point the line assumes a more southerly direction, crossing the high road and the line of the Via Appia, near the Osteria of Le Frattochie, at the foot of the ascent to Albano; and gradually approaching the hills, it traverses the vineyards and olive-grounds that clothe their slopes, and cuts through numerous currents of lava descending towards the plain from the extinct volcanos of the Alban range. Passing along, there are lovely peeps of Castel Gandolfo, Albano, Lariccia with its viaduct, and the Monte Cavo towering above. About 6 kil. from Marino the small stream issuing from the Emissarium, which flows from the Lake of Albano, is crossed. Soon after we reach

11 kil. *Albano* Stat. From here Albano is about 5, and Lariccia 4 m. distant. There is an omnibus to the former on the arrival of the trains; by a cross road up the Val Lariccia the pedestrian can reach the latter. A good road of 18 m. to Porto d'Anzio, for which a diligence starts every day in summer, in correspondence with the early train from Rome. Beyond La Cecchina, which is on the Alban peperino beds, the line passes through some deep cuttings, crossing the stream descending from the Emissarium of the Lake of Nemi, leaving the tower of Monte Giovi, the site of Corioli, on the l., beyond which is seen Genzano, and on rt. the blue Mediterranean across the flat wooded plains. On this part of the line the geologist will observe the superposition of the last dejections of the Alban volcanos, which have furnished the peperino, so much used as building-stone, reposing on red tufa.

4 kil. *Città Lavinia* Stat., at the base of the hill on which that classical village (Lanuvium), with its picturesque mediæval tower, stands. The rly. here cuts through a current of lava. Between Città Lavinia and Velletri the line crosses numerous ravines descending from the hills on the l., and passes through a country richly cultivated in vines, which furnishes some of the best wine known under the name of Genzano. There is a road from the Città Lavinia stat. to Genzano, the nearest on the rly. to that pretty town.

Before reaching Velletri, the rly. crosses the ravine by a handsome iron viaduct.

9 kil. VELLETRI Stat. (16,310 Inhab. —Inns; *Locanda del Gallo*, near la Porta Romana; *Campana*). The station is close to the town at the S. base of the hill, on which it stands. Velletri is the capital of the district and see of a bishopric conjointly with Ostia, always held by the Cardinal Dean of the Sacred College. The city is picturesquely situated on an eminence upon the lower slopes of the Monte Artemisio, which forms the N. boundary of the Pontine Marshes. It occupies the site of the Volscian city of *Velitræ*, whose hostilities with Rome date from the reign of Ancus Martius. It was surrounded with a fosse and *vallum* by Coriolanus, and was so frequently in collision with the Romans that they at length, after the close of the great Latin war in B.C. 338, destroyed its walls and transported its local senators to Rome, where they are said to have become the ancestors of the distinct *caste* called the Trasteverini. The family of Augustus came originally from Velitræ, and Suetonius states that the house in which that emperor was born was in his time still shown. In the sixth century Velletri was occupied by Belisarius, and it subsequently suffered from the Lombard invasion which ruined so many towns on the Appian. In 1744 the hills on the N. of the town were the scene of the battle in which Charles III. of Naples gained a victory

over the Austrian army under Prince Lobkowitz, which secured for the time the kingdom of the Two Sicilies to the Spanish branch of the house of Bourbon.

Velletri has little to detain the traveller. Its mediæval walls and towers are falling into ruin. The lofty bell-tower of *Santa Maria in Trivio*, in the principal square, erected, according to the inscription upon it, in 1353, is supposed to have been an offering for the deliverance of the city from the plague which desolated it in 1348, during its siege by Nicola Caetani, Lord of Fondi. This tower is in the same style as many of those in Rome of the 14th cent., and consists of a basement story, with 4 others separated by projecting cornices, surmounted by an 8-sided pyramidal spire. From this piazza to the cathedral the street traverses nearly the whole city. The *Palazzo Lancellotti*, built by Martino Longhi, is celebrated for its staircase, its fine terraces and *loggie*, from which the *view* over the subjacent plain and the Volscian Mountains, embracing Cori, Rocca Massimo, Cisterna, Sermoneta, Terracina, and Montefortino, is very beautiful. In the *Palazzo Pubblico* is preserved an inscription called the *Lapide di Lolcirio*, referring to an ancient amphitheatre in the time of Valens and Valentinian. On the Palazzo del Commune opposite, is a large bas-relief to commemorate the return of Pius IX. from Gaeta in 1849.

The cathedral, near the gate leading to the rly. stat., dedicated to St. Clement, rebuilt in 1660, has a picture of the Coronation of the Virgin, and some legends of saints, by *Giovanni Balducci*. The columns of the subterranean chapel evidently belonged to ancient buildings. The paintings which covered the walls, many of which were attributed to the school of Perugino, have mostly perished. In the sacristy is a *lavamano*, or basin for ablution, presented by Cardinal della Rovere, afterwards Julius II., when bishop of Ostia and Velletri. Another eminent bishop of this diocese was Latino Orsini, better known as the Cardinal *Latinus*, one of the most learned prelates of the 13th cent., who is believed by some writers to have been the author of the beautiful hymn "*Dies iræ, Dies illa.*"

The ch. of *Santa Maria dell' Orto* has a picture by *Gio Battista Rositi*, representing the Virgin and Child in a temple, sustained by angels in Roman costume! It is praised by Lanzi for its colouring.

Velletri is badly built, and its streets are narrow and inconvenient. The hill on which it stands is volcanic, several eruptions of lava being seen in the numerous quarries in its outskirts which supply the building and paving stones for the town.

The peasant women are generally handsome, and their graceful costume on feast-days adds much to the dignity of their persons. The neighbourhood of the city, as of all the hilly region from Genzano, is celebrated for its wines.

Diligence daily to *Terracina*, and thence through *Formia*, rejoining the *Rly.* at *Sparanisi* Stat., see Rte. 141.

EXCURSION TO CORI AND NORMA.

Cori and *Norma*, the ancient *Cora* and *Norba*, contain some very important ruins. Light vehicles for the excursion can be procured at Velletri. Cori is 12 m. from Velletri, by a good road on which a *diligence* runs. It has a small *Locanda*, where travellers will find tolerable fare. About midway from Velletri the road passes a small lake called *Lago di Giulianello*, and a little farther on the village of the same name. 3 m. before reaching Cori the road runs at the foot of the peak of *Rocca Massima*, on the summit of which is perched one of the most inaccessible villages in Italy. It is supposed

to occupy the site of the ancient *Artena*. The approach to Cori is through olive plantations, and commands a magnificent view over the lower portion of the territory of the Volsci. On the l. are the church and convent of *S. Francesco*, with a road used as the public promenade.

Cori (6223 Inhab.) is situated on a bold hill, presenting from the plain the appearance of a pyramid crowned by the ruins of its ancient temples. Two torrents, flowing through the deep ravines which bound the hill on the E. and W., unite below its W. angle under the name of the *Fosso de' Picchioni*, and fall into the *Teppia*, which empties itself into the Pontine Marshes. The town is separated by an olive-grove into two parts; the upper, which was the site of the ancient Acropolis, is called *Cori a monte*, the lower *Cori a valle*. Cori occupies the site and preserves the name of one of the most ancient cities in Italy. Virgil and Diodorus mention it as a colony from Alba Longa; whilst Pliny states that it was founded by Dardanus, which would make it one of the oldest Greek settlements in Italy. It was one of the 30 cities which formed the Latin League in B.C. 493. The walls exhibit constructions of four different periods; 1st, the irregular rough masses of stone put together in the ordinary polygonal style, with smaller stones, apparently from the neighbouring torrents, filling up the interstices of the larger blocks; 2nd, polygonal masses of Pelasgic workmanship; 3rd, similar polygonal walls, the stones of which are more carefully cut, and adapted with greater precision, marking the best period of this style of construction; 4th, smaller stones covering the older work, and resembling the style of the time of Sylla. The hill appears to have had three circuits of walls; the 1st, exhibiting the most ancient style of masonry, is seen at the lower part; the 2nd, near the ch. of Sant' Oliva, and by the side of the road to the citadel; the 3rd, surrounding the citadel, and exhibiting the workmanship of the second period. The ruins of these three circuits might lead to the conclusions—that the most ancient city was situated on the lower flanks of the hill between the Piazza Tassoni and the Porta Ninfesina; that the acropolis was built by the Alban colony of Latinus Silvius; that the Romans enlarged the fortifications of the citadel in the 4th cent. of Rome; and that the city was restored and the temples added in the time of Sylla. Ascending to the citadel, the first object is the ruin called, but without any authority, the *Temple of Hercules*. A portion of the building now serves as a vestibule to the ch. of S. Pietro, which contains an ancient square marble altar, supporting the baptismal font, with rams' heads and mutilated gorgons. Beyond the adjoining garden is the tetrastyle portico of a temple of the Doric order; the columns, of travertine, retain traces of stucco; the doorway is narrower at the top than at the bottom, and over it an inscription records its construction by the Duumvirs of the town. The columns are very graceful and carefully worked, and the style of the building bears a resemblance to that of the Sibyl at Tivoli. Nibby thinks that the altar in the ch. and the figure of Minerva at the foot of the steps leading to the Palace of the Senator on the Capitol at Rome, which was found among these ruins, show that the temple was dedicated to Minerva, and not to Hercules, as is commonly supposed. In the descent from the citadel to the lower town, masses of the ancient wall are seen on each side, and fragments of capitals and columns built into the walls of private houses. The *Ch. of Sant' Oliva* has evidently been erected upon ancient foundations, supposed, on the authority of an inscription, to be those of a temple to Esculapius and Hygeia. In the Strada S. Salvatore is a house built between two columns of the portico of the *Temple of Castor and Pollux*. The piazza below is supposed to cover the steps leading to the temple. The two columns of the portico resemble in material those of the upper temple, but they are of the Corinthian order, of beautiful workmanship, and of far superior style and

execution. The inscription, though mutilated, is sufficient to show the most important facts: . . . M CASTORI POLLVCI DEC S FAC . . . . . M CALVIVS M F P N. In the Via delle Colonnette are fragments of tesselated pavement and Doric columns, and an inscription relating to the ancient cisterns for supplying the city with water. The Piazza Montagna also contains some broken columns and inscriptions. Below the Via delle Colonnette is the *Pizzotonico*, marking the position of an ancient Piscina; the walls, apparently Roman, are of great extent. On the W. side is a fine specimen of the more ancient walls, formed of huge blocks of limestone. In the Casa Vettori are two Doric columns, the remains of some ancient temple.

A great portion of the walls of the modern town were erected in the early part of the 15th cent. by Ladislaus King of Naples. It is well built and clean, and so high above the marshes as to be beyond the reach of malaria.

Beyond the Porta Ninfesina, on the road to Norba, where another mass of the polygonal walls is well preserved, is an ancient bridge of a single arch, called *Ponte della Catena*, spanning the deep ravine, 75 ft. below the parapet. It is built of enormous square masses of tufa, and is one of the most remarkable monuments of its kind.

There is a bridle-path of 4½ hours from Cori to Segni, crossing the N. shoulder of the Volscian range. It passes near the town of Rocca Massima.

Another bridle-road of 5 m. leads from Cori to *Norma* (2282 Inhab.), near the site of the ancient NORBA, also one of the 30 cities of the Latin League. In B.C. 492 it became a Roman colony, founded to check the inroads of the Volscians. During the civil wars it was betrayed to Lepidus, the general of Sylla; but the garrison put the inhab. to the sword, and set fire to the town, which was never rebuilt. The ruins are upon the highest point of a rocky ridge, N. of the modern village, and may be descried from the high road between Cisterna and Torre Tre Ponti. The walls are estimated to be 7000 ft. in circuit, and the blocks as varying from 3 to 10 ft. in length. They exhibit fine examples of polygonal masonry. Four gates may still be traced, of one of which there are considerable remains. Within the walls is a large quadrilateral enclosure of polygonal masonry, containing channels for the conveyance of water. Wells and reservoirs are found near it, with remains of a temple. The Acropolis, in the centre of the town, appears to have been surrounded by a triple wall. Subterranean watercourses, and passages leading to sallyports, have been found under its site. Below the modern village are the ruins of *Ninaf*, a town of the middle ages, with a dismantled castle and monastery, recently restored by the Caetani family. The small lake near it is mentioned by Pliny for its floating islands. The little river *Nymphæus*, which had its origin in the lake, gave the name to the modern town. A road from here falls into the post-road at the 40th m. from Rome, half-way between Cisterna and Torre Tre Ponti. The best road from Cori to Norma will be to follow that from Cori to Sermoneta as far as the mill or *Molo di Ninfa*, and from there to ascend to the modern and ancient villages. The walls and gates are well represented in Anderson's photographs. There is no inn at Norma; and the houses of the peasantry swarm with vermin.]

Returning to Velletri the rly. runs along the base of the Monte Artemisio, through oak woods, and then across the irregular country that intervenes between the Alban Hills, and the Volscian Mountains on the rt., upon which the towns of Cori and Rocca Massima form very picturesque objects; it then passes on the rt. the small lake and town of Giulianello, and afterwards traverses a forest of oaks. In clear weather, the views over the Pontine marshes as far as the Circæan promontory, which from here appears as an island, the promontory of Anxur (Terracina), and the Ponza Islands, are very fine.

15 kil. *Valmontone* Stat. The village (3784 Inhab.—Inn: *Loc. del Principe Doria*, a poor osteria, outside the town) is about 2 m. from the stat., on the l., but is not seen from the line, and about the same distance on the rt. is Monte Fortino. A carriage from the stat. for Pagliano and Genazzano, and light vehicles for Palestrina, 8 m. distant. Valmontone (the ancient *Tolerium* ?) stands on a hill (1106 ft. above the sea) of volcanic tufa, surmounted by an old baronial mansion, and surrounded by the ruins of walls with quadrangular towers of the middle ages. Several antiquities may still be traced, among which are the remains of its ancient walls, composed of square masses of tufa, a sarcophagus of the time of Septimius Severus with bas-reliefs, now used as a cistern, and numerous sepulchral excavations in the rocks in the neighbourhood. Valmontone was a fief of the Conti family, who received it from Innocent III. On the extinction of their line, it passed to the Sforzas, the Barberinis, and last of all to the Pamfilis. Its vast palace, built by a Prince Pamfili in 1662, commands a beautiful view. After a long period of neglect, it has been restored and re-occupied by Prince Doria Pamfili, to whose eldest son it gives the title of Prince of Valmontone. The church, built in the 17th cent. by the Pamfilis, from the designs of Matteo de' Rossi, contains some pictures by Ciro Ferri, Brandi, and other artists of the 17th cent. On the hills above the town are the little ch. of the Madonna delle Grazie, of the 11th, and the convent of St. Angelo, dating from the 13th cent.

The pedestrian or the artist would do well to visit from here several interesting places lying off the road, as Palestrina, Cave, Genazzano, Olevano, Paliano, and others whose picturesque beauty and associations with the history of the middle ages would amply repay the additional time devoted to such an excursion. They will be found described in the *Handbook of Rome*, under the head of Excursions.

Monte Fortino (3952 Inhab.), 3¾ m. S. of Valmontone, and 2 m. on rt. of the rly. stat., a picturesquely situated town, on one of the northern spurs of the Volscian Mountains, is supposed to stand on the site of *Ecetra*, a most ancient town of the Volscians, the only ruins of which that are now to be seen are some rude and massive polygonal walls at a place called *La Civita* and *Il Piano della Nebbia*, about a mile S.W. of the village. They consist of blocks of limestone with smaller stones filling up the interstices as at Cora and Norba, and probably formed part of the defences of the citadel of this Volscian stronghold.

The rly. on leaving the Valmontone stat. follows the Majorana stream to where it joins the Sacco. At the 31st ancient m. from Rome the *Sacco* is crossed by the carriage-road, near where stood the Mutatio *Ad Bivium* on the Via Latina.

2 m. farther, passing on the l. the ruined Castle of *Piombinara*, with a high square ruined tower (Piombinara stands probably on the site of *Sacriportus*, celebrated for a defeat of Marius by Sylla), we arrive at

8 kil. *Segni* Stat. A carriage may be procured here for Segni or Anagni, 6 m. on l., but it will be better to write beforehand either to the innkeepers at these places, or to the station master at the rly. stat. The town of Segni (5598 Inhab.), the ancient *Signia* (there is a tolerable country inn kept by Gaetanini), is 3½ m. distant from the station, and is reached by a road constantly ascending. Signia is a place of very remote antiquity, having been colonized by Tarquinius Priscus, as a check on the *Volsci* and *Hernici*. The modern town, although the seat of a bishop, is a poor place, containing 3500 Inhab.; it stands out as a great spur from the Volscian Mountains, and presents a very striking appearance, occupying the declivity of a hill, its highest point being 2193 ft. above the sea. The whole summit was enclosed within walls, extensive remains of which, in the most massive polygonal style, may be traced through

the greater part of their circuit. The modern town occupies the lower part of this summit. Ascending through its streets, just above the last houses stands the *Ch. of St. Peter*, occupying the site of an ancient temple, the cella of which is included in the modern edifice. The walls are built in regular courses of rectangular blocks of tufa, but rest on a basement of two stages of polygonal blocks of limestone. Adjoining the ch. is a well-preserved circular reservoir for water, evidently of the Roman period. A path leads from the church of S. Pietro, along the brow of the hill, to an ancient gate, known by the name of *Porta Saracinesca*, a very remarkable specimen of the polygonal style, generally known as Cyclopean. The two sides consist of huge blocks converging upwardly, over which the roof or architrave is formed of three very large stones stretching across. Issuing from this gate, and turning to the right, the walls may be traced all round the brow of the hill, and for the most part preserved to a considerable height. There is also a second or advanced line of wall, and in a similar style, lower down, and in front of the principal circuit, throughout a considerable part of its extent. Somewhat below the ch. is another gate in the line of walls, and three others in other parts of the circuit; one, the *Porta in Lucino*, is not inferior to the Porta Saracinesca in the massive style of its construction, but it is seen to less advantage, being choked up with earth and rubbish. The entire circuit of the walls of Signia is about the same as of those at Norba. Specimens of the work known as Opus Signinum, and so called from being first used at this place, may be seen among the old remains.

The view over the valley of the Sacco from Segni is very fine.

There is a carriage-road from Segni to Anagni which crosses the Sacco and the rly. There is also a rough riding or bridle-path from Segni across the mountains to Cori, so as to avoid the long circuit by Monte Fortino and Giulianello; it will take about 4½ hours, and commands magnificent views, winding round the N. shoulder of the Volscian Mountains at a high level, and passing near the picturesque little town of *Rocca Massima*, probably on the site of *Artena*. The descent from the brow of the ridge to Cori is long and steep, but the view over the Pontine Marshes, from Velletri to the Circean Promontory, the Alban Hills, and ancient Latium, is very fine. There is another path, more direct, over the ridge, instead of round the shoulder of the mountain, between Segni and Cori, but scarcely passable, except on foot.

From the Segni Stat. the rly. continues parallel to the Sacco, passing several mediæval towers, and the village of *Garvignano* on the rt., until reaching

9 kil. *Anagni* Stat., the nearest point on the rly. to Anagni, 4½ m. distant, on the summit of a high hill. A new road leads up to the town. A public conveyance meets some of the trains, doing the journey in 1¼ hr.

At the base of the hill on which Anagni stands is the *Osteria di Fontana*, which occupies probably the site of the *Compitum Anagninum*, a station or *mutatio* on the Via Latina. Near this are some modern waterworks for the supply of the town. From here the modern road ascends, passing by the chapel of Santa Maria delle Grazie, to

Anagni (8220 Inhab.—Inn: *Albergo d' Italia*), the ancient *Anagnia*, capital of the *Hernici*, described by Cicero in his defence of Milo as a *municipium ornatissimum*; and by Virgil as a wealthy city:—

> quos, dives Anagnia, pascit.
> *Æn.* VII. 684.

In the middle ages it was the favourite residence of several popes and antipopes, and the seat of the conclave which, after receiving the furious letter of Frederick II. calling the cardinals the sons of Belial, elected Innocent IV. It was the birthplace of Stephen VII., Innocent III., Gregory IX., Alexander

IV., and Boniface VIII. The latter, after his quarrel with the Colonnas, against whom he had launched the most violent anathemas, was involved in that memorable quarrel with Philip le Bel in which the French clergy obtained their peculiar privileges. Philip was little calculated to submit to the pretensions of the Church, and Guillaume de Nogaret, who had demanded that Boniface should be arraigned for simony and heresy, collected a band of mercenaries, and allied himself with the forces of the Colonnas. The gate of Anagni was opened to them by treachery; the French and their allies entered the city Sept. 7, 1303, crying, *Vive le roi de France, et meure Boniface!* At the first alarm the pope had put on his robes, and was sitting in his pontifical chair when the conspirators entered; his age and venerable appearance awed the boldest of their party, and no one ventured to lay hand upon his person. After three days the people recovered from their first surprise, drove out the French, and set the Pope at liberty. Boniface, hastening to Rome, put himself under the protection of the Orsinis, the hereditary enemies of the Colonnas, but was soon after found dead in his bed. Anagni has been a bishop's see since 487.

The present *cathedral* (of S. Maria) was commenced in 1074 on the site of an older ch.; and though it has been greatly altered in modern times, retains much that is interesting. The floor of the choir is a fine specimen of that class of mosaic called Opus Alexandrinum, and was executed in 1226 by Giov. Cosimati, the author of so many similar works at Rome, and by his sons Giacomo and Luca, the whole at the expense of Bishop Alberto and the Canon Orlando Conti, afterwards Pope Alexander IV. There is also here a fine paschal candelabrum in white marble inlaid with mosaics, bearing the name of Vasaletto, an otherwise unknown artist. The chapel on the rt. of the high altar was erected by a nephew of Boniface VIII., and contains the sepulchral monument of two bishops of the Caetani family, in marble, inlaid with mosaics, and surmounted by a Gothic canopy—it most probably was by one of the Cosimatis also. Among the *other* members of the same great baronial house is that of a certain Peter, "qui nutrivit D. Bonifacium, Pap. *viii.*" But the most interesting part of the existing cathedral is the subterranean chapel dedicated to St. Magnus, which is covered with paintings of the 13th cent., relating to the life of the patron saint. From an inscription we learn that his remains were removed here in 1231, the chapel having been constructed for their reception, and the frescos executed by order of a certain Peter, whose monument we have seen in the Caetani chapel. The style of these paintings bears a close resemblance to those at Rome, and to the mosaics of the same period.

On the outside of the church, high up near the roof, is a sitting statue of a Pope on a throne under a Gothic canopy, which has in front the Caetani shield in mosaic. It probably represents Boniface VIII., who was buried in St. Peter's, and whose monument, or what remains of it, with his recumbent statue by Mino da Fiesole, is now in the subterranean ch. of the Vatican Basilica.

The *Municipio* or *Town Hall* is a large mediæval building on arches.

There are some ruins of the ancient city, among which are massive walls of travertine with their *phalli*, reservoirs of baths, Roman inscriptions, &c. &c.

On leaving the stat. of Anagni the rly. follows the l. bank of the river as far as

5 kil. *Sgurgola* Stat. This is about 5 m. from Anagni, but the road indifferent. The village of Sgurgola (2834 Inhab.) with a ruined mediæval castle, is about ½ m. on rt., placed on one of the spurs of the Volscian range. It must have been in former days a place of some importance, as commanding the road and the course of the Sacco.

On leaving Sgurgola Stat., the rly. runs close to the base of the Volscian Mountains on rt., through deep cuttings

in the limestone rock that here forms a low range across the valley of the Sacco, separating the volcanic deposits of the Roman Campagna from the tertiary basin that extends from the plain of Ferentino to that of San Germano. Farther on the town of *Morolo* (2618 Inhab.) is seen on the rt. After passing through a deep ravine, in some places barely wide enough to allow the passage of the river Sacco, we enter the plain below Ferentino, the richest part of the valley of the Tolero.

10 kil. *Ferentino* Stat. The town (10,174 Inhab.—Inn: *Hôtel des Etrangers*) is 2½ m. distant on the l., on the summit of a hill 1360 ft. above the sea. Carriages in correspondence with the rly. trains. Ferentino occupies the site of the ancient *Ferentinum*, a city of the Volscians, which afterwards came into the possession of the Hernici. In the year 1223 a meeting was held here between Honorius III., the Emperor Frederic II., and Jean de Brienne, titular King of Jerusalem, at which the marriage of Frederic with Iolanda, the only daughter of Jean, was arranged. Considerable remains of its massive Cyclopean walls, built of the limestone of the hill, still exist, with four gateways, in a more regular style of masonry than that seen in many of the other Pelasgic cities. The walls may be traced completely round the hill; some of their blocks are polygonal, others rectangular. The view from the summit is very fine. The bishop's palace, built upon ancient foundations of a massive character, contains several inscriptions recording restorations made by the Consuls Lollius and Hirtius. The Cathedral is paved with ancient marbles and mosaics. In the little ch. of S. Giovanni Evangelista is a stone, now used as a baptismal font, bearing a dedicatory inscription from the people of *Ferentinum* to Cornelia Salonina, the wife of the "unconquered" Gallienus. The Porta del Borgo has two inscriptions, one in honour of Julia Augusta, the other of Marcus Aurelius Antoninus. Near the gate of S. Maria Maggiore is an inscription with pilasters and pediment hewn in the rock, recording the munificence of Quinctilius Priscus to *Ferentinum*, the erection of a statue in the Forum by his grateful fellow-townsmen, and the liberal donations which he had provided for distribution on his birthday among the citizens, the inhabitants, the married women and the boys. These gifts afford a curious insight into the customs of Roman life. There are *crustula* and *mulsum* (buns and metheglin) for the grown-up people, with the addition of *sportulæ* (presents of money) for the Decurions, and *nucum sparsiones* (scattering of nuts) for the boys. The stone is called by the country-people *La Fata*. The view over the Volscian Mountains from Ferentino is very fine, including the remarkable peaks of Monte *Cacumo* and Monte *Acuto*, with the towns of Marolo, Patrica (near which is said to be a well-preserved volcano crater), and Supino at their base. There are mineral springs, frequented in summer for their medicinal virtues, and which open from the limestone rock, near Ferentino.

Quitting the stat. of Ferentino the rly. passes through rich fields of corn and vines. On the l. the pointed peak of *Fumone*, 4 m. from Ferentino, with its village perched upon the summit, and the towns of Frosinone and Veroli, form fine objects in the landscape.

8 kil. FROSINONE Stat. Carriages to the town, which is 2 m. distant, and to Alatri and Veroli. (10,161 Inhab. —Inns: *Locanda di Loretta e Teresa*, near Post Office; *Loc. de Matteis*, at the foot of the hill, tolerable; *Loc. di Napoli*, half-way up the ascent to the town, indifferent.) This town is also on a hill 960 feet above the sea, at the N. base of which runs the *Cosa*, descending from the mountains of the Collepardo. Frosinone, the *Frusino* of the Volscians, is the chief town of the district. It has some remains of a Roman amphitheatre. The female costumes at Frosinone are highly picturesque, and are frequently made the subjects of study by foreign artists. *Frusino* was conquered by the Romans A.U.C. 450, and is mentioned

by Plautus in the 'Captives,' and by other Latin writers—

fert concitus inde
Per juga celsa gradum, duris qua rupibus hæret
Bellator Frusino.
SIL. ITAL. XII. 530.

There is a carriage-road from Frosinone to (4½ hrs.) Piperno and Sonino, in Rte. 141, passing near Ceccano and through a depression in the Volscian range, by Prossedi, a feudal possession of the Gabriellis.

EXCURSION TO ALATRI, COLLEPARDO, VEROLI, &C.

The best way of making the excursion will be to hire horses or a *calessa* at Ferentino, which is about 7 m. from Alatri, or at the Frosinone Stat. The road to Alatri branches off on the l., 3 m. after leaving Ferentino,—that from Frosinone at the bottom of its hill; both joining at the Osteria della Madonnella. In coming from Naples to Rome, the best starting-point will be from Frosinone. *Diligence* daily in the morning to Alatri in 2 hrs. The ride along the plain is beautiful, the scenery striking, and the country highly cultivated. At Alatri there is a small but poor inn; but travellers should endeavour to procure letters of recommendation to some resident in the town. In recent years an apothecary has shown great civility in procuring proper guides, and even in affording accommodation at his own house, for which a suitable remuneration will be expected on leaving.

Alatri (13,681 Inhab.—Inn: *Locanda Teresa*, poor) is one of the flourishing towns of the province. It has been the see of a bishop since A.D. 551. Its antiquity is proved by its ruins. It is one of the five Saturnian cities, the names of which begin with the first letter of the alphabet,—Alatri, Arpino, Anagni, Arce, and Atina. In the 'Captives' of Plautus it is mentioned under the name of Αλάτριον, though the allusion is by no means complimentary; for Ergasilus, the parasite and epicure, in announcing to Hegio, the father of the captives, the safety of his son, swears in succession by Cora, Prænestе, Signia, Phrysinone, and Alatrium; and when asked by his host why he swears by foreign cities, he replies that he does so because they are just as disagreeable as the dinner he had threatened to give him. This remark in the presence of a Roman audience shows that the dramatist was sure that it would gratify the prejudice of those to whom it was addressed. There may also have been a political meaning, as all these cities took the part of Hannibal against Rome. The citadel of Alatri is the most perfect specimen of Pelasgic construction to be found in Italy. It stands on the crest of the hill on which the town is built; another wall of a similar construction may be traced round the hill below the present town, which still preserves the ancient gates, which are very remarkable from their antiposts. The Acropolis is built of polygonal blocks of stupendous size, put together without cement. The gateway is perfectly preserved; its roof is formed by 3 enormous stones, resting on the side walls, which still show the channels for the door. The wall seen from outside this gateway is magnificent; and the lofty bastion, extending into the neighbouring garden, is at least 50 ft. high, and composed of only 15 courses. The walls of Alatri convey a better idea of these extraordinary fortifications than any other polygonal remains in Italy. One of the gateways is formed by a lintel of a single block of stone, about 10 ft. long and 5 high and deep. On the opposite side of the fortress, in the Bishop's garden, is a passage, the roof of which is of long flat stones, decreasing in size upwards, as the roofs of many chambers in the Etruscan tombs. It was either a sewer or a postern. Above the entrance to it is a bas-relief representing the mystic sign of the phallus. Another bas-relief is close to the Porta San Pietro, the principal gate of the modern town. In the walls near the Porta di San Francesco is a sewer about 3 ft. high, constructed in the form of a truncated cone, about 2 ft.

wide above and 1 ft. at the base. Some remarkable remains of an aqueduct, carrying water from a distance of nearly 13 m. to Alatri, have been discovered near the town, in the form of a gigantic inverted syphon, in tubes of terracotta about 15 inches in diameter, thus furnishing a supply to the most elevated point of the citadel. One of the branches of this syphon is upwards of 120 yards long. A modern aqueduct, at the expense of Pius IX., has been constructed under the direction of the learned Father Secchi, to supply the town with water.

Alatri may be made the centre of numerous excursions by the artistic traveller. One to the village of Fumone, about 4 m. W., will well repay the fatigue in climbing up the peak on which it stands, the view being most extensive, embracing, it is said, as many as 40 towns and villages.

There is a good carriage-road from Alatri to Subiaco, passing by Vico and Guarcino, a very primitive place.

Amongst the objects of interest in the town of Alatri is a curious Latin dedicatory inscription, now in one of the passages of the Palazzo Communale, to a certain Lucius Betilienus Varus, who, whilst he was censor of the town, executed numerous public works for its benefit, amongst others the remarkable aqueduct above referred to: from the very primitive style and spelling, epigraphists refer it to about 140 years before our era, so that it cannot be less than 2000 years old.

At about an hour's ride from Alatri is one of the most remarkable caverns in Italy, called the *Grotta di Collepardo*. The women of Collepardo (1217 Inhab.) are the rivals of those of Alatri in beauty. The bridle-road is rough, but the worst part of it may be avoided by going round through Vico, which, although longer, is more agreeable. The entrance to the grotto is in a deep valley, through which flows the Capo Fiume, one of the upper branches of the Cosa, a tributary of the Sacco. The descent is steep, and will occupy half an hour. The cavern is one of the largest in Italy; it consists of two principal chambers, from which smaller ones branch off. The length from the entrance to the farthest extremity is 812 yards; it is entirely excavated in the secondary limestone rocks. The roof and sides are covered with magnificent stalactites in every variety of form; but the effect is injured by the smoke of the hemp torches which the guides use to light it up. To see the cavern to advantage, the tourist would do well to provide himself with some magnesium wire.

A mile from Collepardo is a plain at the foot of the mountains, in the midst of which is the *Pozzo di Antullo*, the most curious object in the district, and much more easy of access than the grotto. It is an enormous pit sunk in the limestone, about 450 yards in circumference, and not less than 200 ft. deep. Its nearly vertical sides are incrusted with stalactites, and in many places clothed with ivy and other creepers. The bottom is filled with shrubs and trees of considerable size, forming a perfect jungle, in which nestle a colony of wild pigeons and numerous other birds. The peasants of the vicinity sometimes descend by means of cords, to convey their goats to fatten in the summer season. It has been formed probably by a sudden sinking of the calcareous beds at the surface, which covered an extensive subterranean cavern.

3 m. higher up the valley of Collepardo is the large Carthusian Monastery or *Certosa di Trisulti*, founded in 1208 by Innocent III., and finely situated among woods, backed by the mountain crests of the *Cima Rotonaria*. The ch. contains some paintings by *Cav. d'Arpino*, and by a modern Neapolitan artist, *Salci*.

A good carriage-road leads in 1½ hr. from Alatri to Veroli, and from there to Casamari, and to Porino from which there is a bridle-path only to Castelluccio and Isola.

Veroli (11,036 Inhab.) the ancient *Verulæ*, is a well-to-do episcopal town upon an elevation, and commanding a magnificent view: it has some

remains of polygonal walls. The road from Veroli to Casamari is good and picturesque, and to be performed in ¾ of an hour.

Casamari is celebrated for its Cistercian Monastery, to which is attached a very interesting Gothic church, erected in 1217, under the Suabian dynasty, and remarkable for its pointed architecture, evidently of German origin. The façade has a wheel-window between 2 lancet-shaped ones, like those in the aisles, into each of which opened 2 pointed doors, now closed, the central one being rounded or Norman. It was consecrated in 1217 by Pope Honorius III. It consists of nave, separated from the aisles by 6 pointed arches, of short transepts, and a choir, in which stands the modern high altar with its tabernacle, erected in the reign of Clement XI. Out of the cloisters opens a very elegant chapterhouse, in the purest Gothic style, supported by grouped small columns, forming 4 pilasters, with a handsome groined roof, and 4 windows, each having a central mullion. The adjoining convent is now tenanted by 38 Cistercian monks, having a mitred abbot at their head, of the same rule as those of Santa Croce in Gerusalemme, at Rome. About 1 m. from the convent is *Porino*, where the carriage-road ends, and about which are some extensive Roman or Greek ruins or substructions, which, according to tradition, form part of the villa of Caius Marius, from which Casamari is supposed to derive its name; the site of the Cirrhæton of Plutarch, which, from inscriptions, appears to have been near here. Castelluccio is 4 m. from Porino by a bridle-path, and Isola a quarter of an hour farther on. *Isola* is a very picturesque and thriving place, having 42 manufactories of woollen cloths and paper. Here carriages can be easily obtained for *Sora*, ½ an hour farther on.

Leaving the Frosinone Stat., the rly. continues along the plain through vards to

6 kil. *Ceccano* Stat., close to the village on rt., and the Sacco. The village (6999 Inhab.), on the opposite bank of the river, and on the declivity of a limestone hill, commanding the narrow defile, is reached by a handsome stone bridge of 9 arches; the large palace, close to the river, belongs to Sigr. Berardi, a rich proprietor of the locality. The Antonelli family have also a house here.

This will be the nearest point to the once brigand villages of Sonino, S. Lorenzo, Vallecorsa, Prossedi, t. Sezze, Piperno, and Terracina, and the principal sites on the Volscian mountains. On leaving Ceccano the rly. crosses for 5 m. a country planted in vines to

9 kil. *Pofi* and *Castro* Stat. The village of Pofi (3031 Inhab.), as well as that of Arnara, are seen on hills to the l.: the eminence on which Pofi stands is volcanic, offering many of the characters of a crater. Beyond Pofi stat., but on the opposite side of the river, a valley opens leading to Vallecorsa, San Lorenzo, Pastena, &c., favourite places of resort for brigands. The village on the summit of the hill on rt., overlooking this valley, is *Castro* (3614 Inhab.). The line of rly. here runs through oak forests and cuttings in the tertiary Pleiocene marls.

10 kil. *Ceprano* Stat., formerly the last in the Papal States. There is a very fair café and excellent buffet (the only place on the way where a good dinner can be obtained, the trains halt for a few min.) at the stat., from which the town of Ceprano is about 1 m. distant.

Ceprano (4538 Inhab.—Inn: *Locanda Nuova*) is situated on the rt. bank of the Liris, which about a mile lower down becomes, after its junction with the Tolero, the Garigliano: and is crossed by a bridge erected by Pius VI., on foundations of Roman times. On it is a modern copy of an inscription recording its restoration by Antoninus Pius. In the middle ages Ceprano was for a time the residence of Pope Pascal II. during his contests with the Emperor Henry

IV.; in 1144 it was the scene of the interview between Pope Lucius II. and King Roger of Sicily; and in 1272 Gregory X. was met here by the cardinals, on his return from the Holy Land to assume the Papacy. When Charles of Anjou invaded the kingdom of Naples in 1266, the Count of Caserta, Manfred's brother-in-law, who was left at Ceprano to defend the passage of the Garigliano, retired at the approach of Charles, and the strong fortress of Rocca d'Arce was also treacherously or cowardly surrendered. These events are immortalised by Dante in the Inferno:

E l' altra, il cui ossame ancor s' accoglie
A Ceperan, là dove fu bugiardo
Ciascun Pugliese.
Inf. XXVIII. 15.

The view along the plain of the Garigliano from the rly. stat., extending to Monte Casino, on one side, and up the valley of the Liris, embracing the picturesquely situated town of Rocca d'Arce, with the distant snow-capped peaks of the Abruzzi Apennines, is very fine. The towns of *Monte S. Giovanni*, *Bauco*, *Veroli*, and the Citadel of Alatri come finely into view from here—perched on spurs of the Apennines of the Hernici. On the hill opposite the station is the hamlet of Falvaterra, on the site of *Fabrateria Vetus;* and on the bank of the Liris, nearly opposite Ceprano, on the range of heights extending along the river to Isoletta, at a place called *Opi*, or *Opio* (ab Oppido), are some remains which have been identified with the Volscian city of *Fregellæ*, colonized by the Romans B.C. 328. Hannibal laid waste its territory in consequence of the inhabitants having destroyed the bridges over the Liris to impede his passage. Owing to a revolt against Rome it was so far ruined by the prætor L. Opimius, B.C. 125, that in the time of Strabo it was a mere village.

Travellers who wish to enjoy beautiful scenery, and to examine the remains of one of the most interesting cities of the Volsci, are recommended to make an excursion from Ceprano to Isola and Arpino. (See Rte. 144.) They must go by rly. to the Isoletta or Roccasecca stat., and thence by carriage along an excellent road the whole way. The excursion will take about 8 hrs.; so that by leaving Ceprano at an early hour the traveller can visit the falls of the Liris at Isola, the site of Cicero's villa at Arpino, and return through the latter to St. Germano, where there is better accommodation than at Ceprano; or he can even reach Naples.

A few hundred yds. beyond the Ceprano Stat. the rly. reaches the Liris which it crosses on an iron bridge, leaving the height of Opi on the l. The river runs here through a deep ravine in the tertiary marls. Soon after we reach the

2 kil. *Isoletta* Stat. About 3 m. distant on the rt. is the village of *S. Giovanni Incarico:* and 2 m. farther south *Pico Farnese*, remarkable for the conical mountain upon which it stands. Close by are some ruins supposed to be those of *Fabrateria Nova*, a station on the *Via Latina*, and a Volscian city, where Cicero tells us that Antony and his friends concocted plots against him, and which Juvenal mentions as a quiet and cheap country town, like Sora and Frusino. A good carriage-road extends from Isoletta to Itri and Gaeta, passing below Pico and by *Campo di Mele*.

8 kil. *Rocca Secca* Stat., in the plain, near the site of the ancient Melpis. A mail diligence leaves here daily for Sora, and *vice versâ*, on the arrival of the early morning trains from Naples and Rome, passing below Arce, from which it follows the l. bank of the Liris through Isola. This conveyance is in correspondence with another by the valley of the Roveto, to the Lake of Fucino, Avezzano, (reached in 10 hrs.) Tagliacozzo, &c. (see Rte. 144).

The rly. from here to San Germano passes through cuttings in the Pleiocene marls, gradually approaching the high range of Monte Caira on the l. through vineyards interspersed with elms and oaks, along a magnificent

plain bounded on each side by mountains.

On the hills on the l. are the towns of *Rocca Secca* (5476 Inhab.), crowned by a very picturesque castle in ruins, the birthplace of St. Thomas Aquinas, and *Caprile*. The plain below Rocca Secca was the scene of the victory of Louis of Anjou and his Florentine allies over Ladislaus King of Naples. The young Louis crossed the frontier with an army of 12,000 men, on the 19th May, 1411. The forces of Ladislaus were drawn up at Rocca Secca, awaiting the attack. Louis led his troops in person, and such was their impetuosity that the army of Ladislaus was totally overthrown, and nearly all the barons were taken prisoners. Ladislaus fled, first to Rocca Secca, and from there to San Germano. At either place he might easily have been made prisoner, if the conqueror had been less anxious for pillage; but the soldiers were so desirous to obtain money that they sold even their arms to the highest bidder. Ladislaus, on hearing of this result, observed: "The day after my defeat, my kingdom and my person were equally in the power of my enemies; the next day my person was safe, but they were still, if they chose, masters of my kingdom; the third day all the fruits of their victory were lost." Ladislaus sent money to the invaders from San Germano. His troops occupied the defiles of the road to Naples, and Louis retired to allow Ladislaus, in spite of his defeat, to become master of the Papal States. Farther on, *Palazzuolo* and *Piedimonte*, picturesquely placed at the base of the hills on l., are passed; and as we advance the most prominent object in the landscape is Monte Casino, crowned by its celebrated monastery.

5 kil. *Aquino* Stat.

1 m. on the rt. of the railway, but not seen from it, is the town of *Aquino* (2115 Inhab.), the ancient *Aquinum*, the birthplace of Juvenal, and of the Emperor Pescennius Niger, a municipal town of considerable importance, called by Cicero *frequens municipium*. Juvenal mentions it:

> Ergo vale nostri memor; et quoties te
> Roma tuo refici properantem reddet Aquino;
> Me quoque ad Helvinam Cererem, vestramque Dianam
> Convelle, a Cumis. *Sat.* III. 318.

The plain on the N. of Aquino abounds in ruins, the most remarkable of which are a deserted church of the early times of Christianity, built upon the site of a temple of Hercules, and now known as the *Vescovado*. In the walls are many fragments of Latin inscriptions. The front is approached by the steps of the ancient temple, composed of white marble, and still retaining the bases of its columns, which formed a portico 60 ft. long. The doorways of the ch. are ornamented with fragments of ancient cornices of great beauty, richly carved with acanthus-leaves. The interior exhibits many peculiarities. The nave is divided from the south aisle by four round arches, and from the north by six. In the walls of the nave are six small round-headed clerestory windows. Six round windows occur in the south aisle, and a lancet one over the altar. The roof has disappeared, and the ground inside the ch., which has been used as a cemetery in recent times, is overgrown with bushes and encumbered with ruins. Among these are two stone sarcophagi, without covers. In the wall near the door is a bas-relief, with a sitting figure in the middle, numerously attended. All the costumes are Roman. Close to the ch. is a Triumphal Arch, with Corinthian columns, through which there is now a watercourse, called the *Riviera della Madonna del Pianto*. Beyond this, a narrow lane leads to the other ruins, passing over one of the few remaining portions of the *Via Latina;* the pavement is almost perfect. The ancient gateway of the city, called Porta S. Lorenzo, is square, and beautifully built of massive blocks. The roof is vaulted, and springs from the four angles; the projecting stones to receive the upper hinges of the double doors are still perfect. In a line beyond this gateway are some fragments of the city walls, built of large blocks without

cement, the ruins of a Temple of Diana, of a Theatre, and, further on, of a Temple of Ceres Helvina, now called S. Pietro, both mentioned by Juvenal. The Temple of Diana, now the ch. of Santa Maria Maddalena, is very massive. Numerous fragments of Doric columns, triglyphs, and portions of the frieze attest its ancient magnificence. The columns appear to have been about 4 ft. in diameter. Numerous inscriptions are seen in the walls of the city, many of which appear to be sepulchral.

About 3 m. S. of Aquino is *Pontecorvo* (10,759 Inhab.) It is situated on the Liris, and, united to Aquino and Sora, forms the see of a bishop. It was founded in the 9th cent. by Rodoaldo d'Aquino, one of its early counts. It fell under the Normans in the 11th cent., and in the 12th was sold by Robert Count of Cajazzo to the monastery of Monte Casino. In 1389 Boniface IX. took it from the monks and gave it to the Tomacelli family, who held it till 1406, when it was restored to the monastery by Innocent VII. In 1469, the army of Pius II. captured it on their march into Naples in support of John Duke of Anjou. It was seized in 1758 by Charles III. Napoleon bestowed it upon Bernadotte, with the title of Prince. It was restored to the Church, with Benevento, by the Congress of Vienna. It now forms a part of the Italian province of the Terra di Lavoro. In the 11th and 12th cents. Pontecorvo was the residence of several Greek emigrants from Calabria, who settled here and at Aquino, founded monasteries, and introduced in the Church ceremonies, it is said, the Greek ritual. It has a mediæval castle, a cathedral, a good bridge, and a small hospital. Some ruins in its neighbourhood have been supposed to be those of *Interamna Lirinas;* but that ancient city of the Volscians is, upon better authority, placed at *Terame,* 6 m. farther E., near Pignataro, at the junction of the Rapido from S. Germano and the Liris.

A cross road from Pontecorvo and Pico to San Germano joins the carriage-line below the town of Piedimonte; a bridle-road leads across the hills from the latter to *Atina.*

San Germano is not seen until the road turns round the base of Monte Casino, when the ruins of the amphitheatre, situated close to the road, open upon the view.

10 kil. *San Germano* or *Casino* Stat., on the S. and close to the town (12,639 Inhab.—Inns: *Albergo di Pompeii,* the best, well spoken of; *Villa Rapido,* tolerable), occupying a part of the site of the ancient *Casinum,* and built at the base of a rugged bare limestone hill, on which stands the feudal castle, with its picturesque towers, which was carried by storm by the army of Charles of Anjou. The plain in front of the town is watered by the stream of the Rapido, the ancient *Vinius.*

Casinum was colonised by the Romans B.C. 312, and is often mentioned during the 2nd Punic War. Hannibal on one occasion ravaged its territory, but did not attempt to reduce the town. Its most remarkable ruins are passed on the l. in entering the modern town from the Roman side. The path leading to them from the inn, passing above the present high road, was one of the ancient streets. In many places the pavement is preserved, and exhibits marks of chariot wheels. The first object that occurs is a building supposed to be a *Tomb,* which stood on the Via Latina, now converted into a ch. called the *Chiesa del Crocifisso.* It stands on the l. of the path, above the ruins of the amphitheatre. It is a small square building, with four recesses or niches. The roof is arched as a cupola, and, like the walls, is constructed of massive blocks of travertine. The entrance door has been much altered to suit it to the existing ch.

Above this are the remains of the *Theatre,* built of reticulated masonry. It is entirely ruined; but one chamber, apparently connected with the stage, still exhibits the ancient highly polished white stucco. The *Amphitheatre,* below the tomb, is still an imposing ruin. Its walls were coated with reticulated

masonry. Five entrances are now traceable; three of these front the road; on the other side the building seems to rest against the mountain. The seats of the interior have disappeared, and the arena has been converted into a field. It was built at the expense of Umidia Quadratilla, a lady of Casinum, mentioned in Pliny's letters. The inscription recording this fact is preserved in the museum of Monte Casino. Nearly opposite, on the banks of the Rapido, at a spot called Monticelli, are the ruins of the *Villa of M. Terentius Varro*, of which he has left a detailed description. M. Antony made it afterwards the scene of his orgies, as we learn from Cicero, who adds: *Studiorum enim suorum M. Varro voluit esse illud, non libidinum, diversorium. Quæ in illa villa ante dicebantur? quæ cogitabantur? quæ literis mandabantur? Jura populi Romani, monumenta majorum, omnis sapientiæ ratio, omnisque doctrina.—Phil.* ii. 40.

Some of the modern churches are built with materials from ancient buildings. One of them (*S. Maria dell' cinque torri*) contains 12 marble Corinthian columns, and some paintings by Luca Giordano (1677); and outside the door of another is a colossal vase, a votive offering of T. Pomponius to Hercules, as recorded in an inscription now almost illegible.

San Germano was a place of importance in the middle ages. The Emperor Otho IV. took it on his invasion of the kingdom of Naples in 1210. The legates of Honorius III. received here the oath of Frederick II. o undertake a crusade to the Holy Land; and his successor, Gregory IX., concluded in it a treaty of peace with the same emperor. The town is as well known for its foggy climate, owing to the abundant springs around, as Casinum was in former days.

Nebulosi rura Casini.
SIL. ITAL. IV. 227.

The MONASTERY OF MONTE CASINO is situated on the lofty hill above the town, and is 2½ m. from it. The road ading to it, only to be travelled on horseback or on a litter, commences at the west extremity of the town; horses and donkeys (1½ fr.) for the ascent, which will take an hour, will always be found at the rly. station. Travellers may visit it and return to San Germano in 4 hours. Between 12 and 3·30 the monastery is closed. The male traveller may sleep in the building gratis, but will naturally leave an offering equivalent to the cost. Ladies may also be accommodated in a neighbouring house, but the number of rooms is limited. It is without exception the grandest and most celebrated monastic establishment in the world. Its undoubted antiquity, its interest as the residence of St. Benedict and the cradle of monachism, its literary treasures, the learning and accomplishments of the brethren, all combine to place it above the rivalry of every similar institution. It was founded by St. Benedict in 529, on the site of a temple of Apollo; a fact commemorated by Dante:

Quel monte, a cui Cassino è nella costa,
Fu frequentato già in su la cima
Dalle gente ingannata e mal disposta.
E quel son io che su vi portai prima
Lo nome di Colui, che in terra addusse
La verità che tanto ci sublima:
E tanta grazia sopra me rilusse
Che io ritrassi le ville circonstanti
Dall' empio culto, che il mondo sedusse.
Par. XXII.

The Monastery is a massive pile, more like a palace than a convent, but without much architectural pretension, although its great extent and general simplicity make it an imposing edifice. It is entered by a low rocky passage, said to have been the cell of the founder. The 2 courts to which this leads communicate with each other by open arcades. The centre one is supplied with a cistern of delicious water, and is ornamented with statues of St. Benedict and his sister St. Scolastica: the canopy over it rests on exquisite columns; the whole a fine specimen of the best Italian style. A handsome flight of steps leads to the upper quadrangle, in which the ch. is built. In a cloister which runs round it, supported by granite columns from the temple of Apollo, are placed marble statues of the principal bene-

factors of the ch. Over the door a Latin inscription records the foundation of the abbey, and its subsequent vicissitudes up to the year 1649. The ch. erected by St. Benedict was destroyed towards the end of the 6th centy. by the Longobards, rebuilt in the 8th by the Abbot Petronaces, burnt by the Saracens in 883, repaired by the Abbot Johannes, and again rebuilt by the Abbot Desiderius, afterwards Pope Victor III., in 1065. It was consecrated in 748 by Pope Zacharias, and again in 1071 by Alexander II. It was totally destroyed by an earthquake in 1349, and restored in 1365 by Urban V. In 1649 it fell down in consequence of the negligence of the workmen during some repairs. Towards the close of the 17th cent. it was once more rebuilt with greater magnificence, in its present form. It was completed in 1727, and on the 19th May in that year it was consecrated by Benedict XIII. The bronze gates were cast at Constantinople, and presented to the Abbot Desiderius by a member of the family of Pantaleone of Amalfi. The centre door is divided into compartments, which contain, in inlaid silver letters, a catalogue of all the tenures, fiefs, and other possessions of the abbey in 1066, the year in which the gates were presented. Of the preceding edifice there is a choice bit, and some small arches and columns in an obscure little court near the entrance to the arches. There are two granite lions, which guard the outer entrance to the cloisters. The sculptures of St. Benedict and St. Sebastian, with the Virgin between them, are of the 15th cent. Of the pavement called Opus Alexandrinum there are specimens in both courts, and in the inner one a remarkable fluted torso column, upon which it is said stood a statue of Apollo. On each side of San Gallo's court are 3 planted yards or gardens, in which are several objects of antiquity, porpyhry and granite columns, &c.

The interior of the Church far surpasses in elegance and in costliness of decoration every other in Italy, scarcely surpassed by St. Peter's itself. The floors of Florentine mosaic, the profusion of rich marbles, and the paintings, give it an unapproachable superiority.

On each side of the high altar there is a handsome mausoleum; one is the work of *Francesco Sangallo*, erected at the expense of Clement VII. to the memory of his nephew *Pietro de' Medici*, drowned in the Garigliano (p. 37); the other to *Guidone Fieramosca*, prince of Mignano. The high altar is rich in precious marbles. St. Benedict and St. Scolastica are buried beneath it. The subterranean chapel contains paintings by *Marco da Siena* and *Mazzaroppi*, which have suffered much by damp. During his residence in the monastery, *Tasso* was a constant visitor to this chapel. The choir of the ch. is of walnut wood. Nothing can surpass the exquisite sculpture of its flowers, figures, &c. Fifty Corinthian columns, with ornamental bases, divide the seats from each other. The panels forming the backs, 48 in number, are carved in every variety of pattern, with flowers, birds, or foliage, and a portrait of some religious character in the middle. The doors of the sacristy and those opposite to them leading to the convent are superb. The chapels on each side the altar, the *Cappella dell' Assunzione*, and that of the *Addolorata*, are perfect specimens of Florentine mosaic, which is lavished equally over the floor, walls, and altar. On the space over the doors is a fresco by *Luca Giordano*, representing the consecration of the ch. by Alexander II. The Chapel of the SS. Sacramento, and the ceiling of the nave, representing the miracles of St. Benedict and the monastic virtues, are also by *Giordano*, who has inserted his name with the date, 1677. The chapel of S. Gregory the Great contains a picture of the Saint, by *Marco Mazzaroppi*, whose principal works are to be found here. The Martyrdom of St. Andrew, over the door in the side aisle, is also by *Mazzaroppi*. The organ is one of the finest in Italy. There are several interesting works of art in the sacristy —reliquaries, croziers, crosses, ivories: one very remarkable crozier, attributed

to Benvenuto Cellini, has been restored by Tenerani. The floor of the sacristy is a very fine specimen of Opus Alexandrinum. The *Refectory* contains a fine painting of the miracle of the loaves and fishes, by *Bassano*.

The *Library* of Monte Casino will always have a peculiar interest for the scholar, as the sanctuary in which many treasures of Greek and Latin literature were preserved during the dark ages. Even in the early history of the monastery, copies of the rarest classical MSS. were made by the monks. To the Abbot Desiderius, who greatly encouraged these transcripts in the 11th cent., we are probably indebted for the preservation of the Idyls of Theocritus and the Fasti of Ovid. The library contains at this time upwards of 20,000 vols., among which are some *cinque-cento* editions of great rarity and value. The oldest MSS. are:—a translation by Rufus of Origen's Commentary on St. Paul's Epistle to the Romans, of the 6th cent.; a Dante, dated 1367, with marginal and interlinear notes; a Virgil of the 14th, copied from another MS. of the 10th cent. in Lombard characters, which supplies the termination of many verses incomplete in other copies; original MSS. of the Chronicle of Leo Ostiensis and Ricardo di San Germano; and the *Vision of Frate Alberico*, which some suppose to have given Dante the idea of the Divina Commedia. In 1865 the monks edited and printed a fac-simile of the MS. of Dante above-mentioned.

The *Archives*, however, contain by far the most valuable of all the treasures of the abbey. They comprise about 800 original diplomas and charters of emperors, kings, dukes, and barons, beginning with Ajo Prince of the Lombards, in 884; and a complete series of all the bulls of the popes relating to the monastery from the 11th cent. Many of the charters have portraits of the princes by whom they were granted. The seals attached to them alone would be a curious study. This inestimable collection of the political and religious history of the middle ages has been carefully arranged and copied into six folio volumes. Among the numerous letters is the correspondence of Don Erasmo Gattola, the historian of the abbey, with Muratori, Tiraboschi, Mabillon, Montfaucon, and other learned men of his time. At the end of an Italian version of Boccaccio, *De Claris Mulieribus*, are, the letter of Mahomet II. to Nicholas V., in which he complains of the armaments raised against him by the Pope, and promises to *become a Christian* as soon as he arrives at Rome with his army; and the answer of the Pope, declaring that he is not to be duped by the pretended promise of conversion. A *sella balnearia* of rosso antico, found at Suio, on the banks of the Garigliano, is preserved here. The Tower, which is believed to have been the habitation of St. Benedict, contains some pictures by *L. Giordano*, *Novelli*, *Spagnoletto*, &c., remains of the great collection, which was carried off to enrich the gallery at Naples. The cloisters of this part of the building have been converted into a gallery of inscriptions and antiquities, collected chiefly among the ruins of *Casinum*.

The inmates of the monastery now consist only of a few monks, including the historical writer *Luigi Tosti*, with some novices, who are not necessarily obliged to take the monastic vows; and a large number of pupils, receiving a general education. The revenues of the establishment were formerly more than 20,000*l*. a year; they now little exceed 4000*l*. Depending on the monastery is a kind of reformatory for boys, who are instructed in matters connected with agriculture. The Abbot held the rank of first baron of the kingdom. But though the high and palmy days of Monte Casino have passed away, the hospitality of the brethren continues to be extended to strangers with unaffected kindness and courtesy. Several large and comfortable rooms are set apart for the accommodation of visitors, and a cordial welcome is never wanting. The *view* from the convent is singularly fine. The plain of the Liris as far as the frontier of the Roman States, including the towns

of Ceprano, Aquino, and Arce, the high cultivation of the country, the picturesque forms of the distant mountains, combine to form a panorama of the highest interest and beauty.

The Abbot's town residence, or *Foresteria*, in the town below, is a handsomely fitted-up mansion, where the chief of the confraternity resides, and where distinguished visitors, and especially ladies, are lodged, who have been permitted to visit the monastery.

During the spring a few days may be spent very agreeably at San Germano, from which several excursions can be made; the traveller will do well to avoid sleeping here in the summer and autumn. A road of 4 m. leads to Pignataro, near which, at Terame, are the remains of *Interamna Lirinas* (Rte. 141). Another, along the Rapido, passing near the villages of S. Elia and Belmonte, reaches Atina (11 m.), and thence descends to Sora (12 m.), from which 15 m. more will bring us back to Roccasecca Stat. (Rte. 144). Aquino and Pontecorvo are within short distances from San Germano since the rly. has been opened; and the pedestrian may ascend *Monte Caira*, a mountain 4942 ft. high, on the N.W. of Monte Casino, whose summit commands one of the finest panoramas in Italy, extending from Monte Cavo, near Albano, to Vesuvius and the monastery of the Camaldoli, above Naples, but inquiry should be made as to the security of the environs.

After leaving San Germano, the villages of *Cervaro* (4836 Inhab.), *S. Vittore* (2125 Inhab.), and *S. Pietro-in-Fine*, at the foot of the *Monte Sumbaccaro* on the l., are passed. The rly. then crosses the plain as far as

10 kil. *Rocca d' Evandro* Stat., 3 m. from the town (3242 Inhab.) of this name, which stands on the rt., on one of the declivities of the Monte di Camino, or Monte della Difesa, overlooking the Garigliano: good roads to R. d' Evandro and S. Vittore. At this stat. commences a rapid rise, the hills approaching each other, and the country becomes wilder; the rly. continuing to ascend the valley or gorge, till, issuing from the pass called *La Gola di Mignano*, the village of that name opens on the view; seen from the distance Mignano has a picturesque effect.

7 kil. *Mignano* Stat. The town (2461 Inhab.), which still retains some of its mediæval walls, is at a short distance on the rt.: it was once a military position of some importance, commanding the ravine or *gola* to which it gives its name. Leaving Mignano, the line ascends rapidly through some very deep cuttings in the volcanic tufa for two-thirds of the distance to

7 kil. *Presenzano* Stat., before reaching which a fine view opens over the plain of the Volturno. The village of Presenzano is at some distance on the l., in a picturesque situation on the declivity of one of the limestone hills, that border the plain on the W. From Presenzano Stat., the rly. descends across the plain, having the volcanic hills of *Roccamonfina*, covered with numerous villages, on the rt., for 4 m. to

8 kil. *Caianiello-Vairano* Stat. (1192 Inhab. There is a poor country inn called the *Taverna di Caianello.*) The picturesquely situated village upon the hill on the l. is *Marzanello.* The carriage-road from Ceprano joins here that from the Abruzzi. (Rte. 142.) A road on the l., following probably a branch of the *Via Latina* to Beneventum, leads by *Pietra Vairano*, and, after crossing the Volturno, to *Alife* and *Piedimonte.* (*Excursions from Naples.*) Another, following the direction of the *Via Latina*, of which some traces are visible, passes after 5 m. through Teano. 2 m. before reaching the latter town, in a ravine on the rt., are the chalybeate springs called *Acqua delle Caldarelle*, the ancient *Aquæ Sinuessanæ*, of which Pliny thus records the virtues:—Sterilitatem fœminarum et virorum insaniam abolere produntur.

6 kil. *Riardo* Stat. Riardo (1152 Inhab.) itself stands upon a hill on the l., beyond which is the town of Pietra Mellara, and a road to Alife. The rly. now runs through deep cuttings as far as

6 kil. *Teano* Stat., 2½ m. E. of the town. From hereabouts the island of Ischia comes into view.

Teano (12,993 Inhab.), the ancient *Teanum Sidicinum*, according to Strabo the most important city of Campania next to Capua, situated on the eastern slopes of Roccamonfina, is approached by a terrace commanding a fine view over the neighbouring country. It was at *Teanum* that most of the Capuan senators, whilst waiting in confinement their sentence from Rome, were put to death in B.C. 211 by the Consul Fulvius, against the opinion of his colleague A. Claudius. During the war between Antony and Octavian the commanders of the Legions in Italy met here with a view to reconcile them. The modern town is the residence of a bishop of the united dioceses of Teano and Calvi. The streets are narrow. The massive remains of the baronial castle built by Marino Marzano, Duke of Sessa, the partisan of John of Anjou in the 15th centy., are of immense extent; the stables alone are capable of containing 300 horses. A monument in the cloisters of the suppressed convent is supposed to bear the effigy of this rebellious vassal and kinsman of the house of Aragon. The cathedral contains many columns taken from ancient buildings, and a sarcophagus with bas-reliefs; in front of the door are two sphinxes of red granite. Numerous inscriptions, built into the walls of this and other buildings, speak of the city as a colony of Claudius, and refer to the baths, to several temples of Ceres, Hercules Victor, and Juno Populonia. The ancient theatre, now called *la Madonna della Grotta*, still retains several of its subterranean vaults. The large remains of the amphitheatre are close to the road outside the town. The *Ospizio* of the monastery of S. Antonio, 2 m. distant, perched on the crest of the hill, commands a magnificent prospect. The great volcanic crater of *Roccamonfina* is seen towering in the distance on the N.W. of Teano. (Rte. 141.)

On leaving Teano Stat., the railway, following a tortuous direction, passes through a very fertile region of olives, vines, and corn, leaving on the rt. the range of hills which extends from Rocca d' Evandro to the promontory of Mondragone, the central portion of which about *Casciano* and *Cornaiola*, the *Monte Massima* or *Falernus*, is celebrated for its wines; and closer to the line the *Torre di Francolisi*, before reaching

7 kil. *Sparanisi* Stat., near the village (3375 Inhab.), with a large ch. on l. This is the nearest point on the rly. to Formia and Gaeta. A public conveyance leaves here for Formia, Fondi, Terracina, and Velletri, every morning.

[*Calvi* (2 m. from the Sparanisi and Pignataro Stations on the railway), the ancient *Cales*, containing scarcely a dozen houses and a small ruined castle of the middle ages. The ground around is encumbered with ruins, and quantities of coins are found by the peasants in the neighbourhood. The best remains existing are those of a temple, a ruined arch of brickwork, and the theatre. The temple is interesting. Several chambers are well preserved, and are lined with reticulated masonry. In the first chamber are numerous fragments of bassi-relievi in stucco on the inner wall; among them some sitting figures, a tripod, and palm-leaves may be traced. The ruin is now called *Sta. Casta*. "But the most interesting, perhaps I should say the most picturesque, object," says Mr. Craven, "is a small fountain formed of a marble slab, bearing on its surface a very well executed bas-relief of elegant design, composed of festoons of vine-leaves and grapes with a mask in the centre. This relic is placed against the base of a steep rock covered with creepers, forming one side of a singular little volcanic glen, bearing in its whole extension the marks of innumerable conduits, probably for the purpose of supplying baths or thermæ." Some fine specimens of Roman gold ornaments have been recently found here.

The wines of Calvi are celebrated by Horace—

Cæcubum, et prælo domitam Caleno
Tu bibes uvam; mea nec Falernæ
Temperant vites, neque Formiani
Pocula colles.
Od. I. XX.]

6 kil. *Pignataro* Stat. (3723 Inhab.). From this stat. the rly. enters the great plain of the Campagna Felice, across which it runs until reaching the Volturno, spanned by an iron bridge of 7 arches, outside the fortifications of Capua. There are fine views over the mountain group of the *Pizzo di Salvatore* on the l., and of the *Monte Tifata* farther on. On crossing the plain before reaching Capua, Vesuvius and the mountains of Castellamare can be seen in clear weather.

10 kil. CAPUA Stat., which is outside the gate on the side of Naples. The town (13,145 Inhab.—Inn: *Albergo del Centro*, with fair Restaurant, on the Piazza de' Giudici) does not stand on the site of ancient Capua, but on that of *Casilinum*, well known for its gallant defence against Hannibal. The position of ancient Capua is to be sought at *Santa Maria*, 2 m. farther on.

Modern Capua was built in the 9th centy., and is the see of an archbishop. It stands on the l. bank of the Volturno, which forms so extensive a curve as to surround at least two-thirds of the town. Its fortifications, first erected in 1231 by Fuccio Fiorentino, were reconstructed and enlarged by Vauban on the modern system. They were remodelled and strengthened with earthworks in 1855, under the direction of a Russian officer. In 1501 Capua was treacherously taken and sacked by Cæsar Borgia, when 5000 of its inhab. perished by the sword. Near the nunnery a terrace is shown from which many ladies, to avoid dishonour, threw themselves into the river. Capua now ranks as one of the three Neapolitan military stations of the first class. On the 1st of Nov. 1860 it was taken by the Italian army from Francis II. after the battle of the Volturno; when the King was obliged to retire on the Garigliano and Gaeta. The restored Gothic *Cathedral* has preserved some granite columns of unequal size from the ruins of *Casilinum*, and on the high altar there are two fine columns of *verde antico*. In a chapel on the l. is the Madonna della Rosa, severely Gothic, and perhaps of the 13th cent., important in the history of the type of the Madonna. In the subterranean chapel, which is of the Norman times, are a Roman tomb with bas-reliefs and a Pietà, and an Entombment by *Bottiglieri*, erroneously attributed to Bernini. The ch. of the *Annunziata* is supposed to be built on the ruins of an ancient temple. Under an arch of the *Piazza dei Giudici*, beside the church, are preserved some ancient inscriptions, probably from ancient Capua, and a curious bas-relief of Jupiter, Minerva, and Diana, with a representation of a tread-wheel, with men inside working it, from the sepulchral urn of a certain Proseus, a redemptor or contractor. It was from the *Piazza de' Giudici* that Borgia, while receiving the ransom agreed upon for peace, gave the signal for the massacre.

There is in the town a *Museum of Antiquities* collected in the vicinity, well worth a visit.

The rly. from Capua continues across the plain, gradually approaching the hilly group of Monte Tifata, and through a most fertile country to

5 kil. *Santa Maria* Stat., close to the village on the site of the ancient Capua, celebrated for the ruins of its amphitheatre, see p. 306.

For a description of the ruins of ancient Capua, and a detailed description of the rly. hence to Naples, see NAPLES, *Exc. VI.*

6 kil. *Caserta* Junct. Stat., near the gate of the royal palace. Carriages for Sta. Maria, St. Angelo in Formis, and Caserta Vecchia. For *Inns* and description of town, see NAPLES, *Exc. VI. b.*

6 kil. *Maddaloni* Stat., where the road to Benevento and Campo Basso branch off (Rtes. 145, 146). From here the rly. takes a more southerly direction as far as

6 kil. *Cancello* Junct. Stat., where the

line to Nola and Sanseverino, and the carriage-road to Benevento by the Caudine Forks, branch off on l. (*Exc. VI. from Naples*).

7 kil. *Acerra* Stat., passing through the most fertile portion of the Campagna Felice to

3 kil. *Casalnuovo* Stat. On leaving this, the hills of S. Elmo above Naples, and the upper part of the city, come into view. The great extramural cemetery is passed upon the hill of Poggio Reale on the rt., and the rly. to Benevento passed before reaching

11 kil. NAPLES Term. Stat., see p. 74.

ROUTE 141.

ROME TO NAPLES (BY ROAD) THROUGH THE PONTINE MARSHES, TERRACINA, FONDI, FORMIA, AND CAPUA: WITH EXCURSIONS TO GAETA, AND THE PONZA ISLANDS.

Rome to		Eng. M.
Albano		15
Genzano	by rail. Rte. 140	18
Velletri		26
Cisterna		34
Torre Tre Ponti		45
Bocca di Fiume		52
Mesa		60
Ponte Maggiore		67
Terracina		75
Fondi		86
Itri		97
Formia (for Gaeta)		107
Garigliano		118
Sant' Agata		129
Rome to		
Sparanisi		140
Capua	By rail. Rte. 140	151
Aversa		162
Naples		173

This road, formerly the great highway between Rome and Naples, is now comparatively abandoned, since the opening of the railway by Ceprano and San Germano. The inns at Terracina and Formia are fairly comfortable, but elsewhere they are, for the most part, closed, so that the traveller will experience inconvenience in this respect. As regards the interest of the country through which it passes, the road by the Pontine Marshes, Terracina, and Formia, yields to none in Italy. It follows nearly the exact line of the old *Via Appia* made by Appius Claudius from Rome to Capua (B.C. 312.)

With a vetturino carriage, which for four persons ought not to cost more than 15 napoleons, exclusive of the coachman's buonamano, the journey can be performed in 3 days, by employing the *railway* between Rome and Velletri on one hand, and from Sparanisi or Capua to Naples on the other. Leaving Rome by the early train, Terracina can be easily reached early enough to see all that is worthy of being visited at it. On the second day Formia, with time to make an excursion to Gaeta, can be made the resting-place; and Naples early in the afternoon on the third, by taking the railway at Capua through Aversa. A *diligence* starts daily, early, from the *Velletri Stat.* in correspondence with the train from Rome, and runs in 5 hrs. to *Terracina;* leaving the latter place after midnight, it runs through *Formia* to the *Sparanisi Stat.* in about 10 hrs. If the traveller avails himself of this public conveyance, it will be well to leave it at Terracina and take a carriage as far as Formia, so as to avoid travelling at night.

A rly. is projected along this road, which will join the present Rome and Naples rly. at Velletri and Sparanisi, and form, when completed, a second direct line of communication between Rome and Naples.

On leaving Rome by the *road* we traverse the Piazza Trajano, skirt the N. side of the Coliseum, and, passing St. John Lateran, leave the city by the Porta di San Giovanni, and enter at once upon the Campagna. The post-

road to Albano, the Via Appia Nova, is of modern construction; it runs nearly parallel to the ancient Via Appia (on the rt.), but does not join it until it reaches *Le Frattochie*, 11 m. from the city.*

It is scarcely possible to exaggerate the effect produced by the first two stages of this route. Classical enthusiasm is not exclusive, for even the most ordinary mind cannot be insensible to the impressions excited by the aspect of the desolate Campagna. As far as the eye can reach, the plain is covered with ruins pre-eminent among which are the long lines of the Claudian and Anio Novus Aqueducts, spanning the dreary waste with their gigantic arches. These ruins appeal more powerfully to the imagination than any other antiquities of Rome. Their construction bespeaks a grandeur of conception and of purpose, and the desolation of the scene is peculiarly in accordance with the reflections suggested by them.

The details of the route from Rome to Albano and Nemi are described in the *Handbook of Rome*.

Albano. On leaving the town the road crosses the gigantic viaduct which spans the valley that separates it from Laricia, and, passing the piazza of the latter town, having the Chigi Palace on the l., and the church opposite, traverses two smaller viaducts before reaching Genzano.

At the 21st m. the post-road quits the Appian, and makes a détour of several miles to pass through Velletri, but it rejoins the ancient road two miles before reaching Cisterna, leaving on the right the picturesque heights of *Monte Giovi*, the ancient *Corioli*, and of *Civita Lavinia*, the site of *Lanuvium*. Velletri is entered by a gateway built in 1573 from the designs of *Vignola*.

Velletri Rly. Stat. (see Rte. 140).

The carriage-road on leaving Velletri descends to the plain, and 2 m. before arriving at Cisterna rejoins the *Via Appia*, passing through the extremity of the oak forests of Cisterna, once the favourite haunt of the notorious brigand Barbone. They form a valuable portion of a vast estate extending to the mountains, a feudal possession of the Caetani family. The forest on each side of the road has been cleared for a few hundred yards, to prevent the concealment of robbers. Juvenal's description of the bad character of the Via Appia applies in so many particulars to the modern route, that it is an illustration of the inveteracy of habit which Italy affords:—

> Interdum et ferro subitus grassator agit rem,
> Armato quoties tutæ custode tenentur
> Et Pomptina palus et Gallinaria pinus.
> *Sat.* III. 305.

Before reaching Cisterna branches of the Fosso delle Castelle, one of the affluents to the Astura, are crossed; and at the 31st m. from Rome some remains of an aqueduct may be seen on the rt., traversing the valley.

8 m. *Cisterna* (3012 Inhab.—Inn: *La Posta*, much complained of for its want of comfort and exorbitant charges) ought to be avoided as a sleeping-place after the middle of May, since many persons who have passed the night there have been attacked with fever after arriving at Naples. Cisterna stands on the last elevation above the Pontine Marshes. In the middle ages it was called *Cisterna Neronis*, a name derived perhaps from the works undertaken by Nero for extending the canal of the marshes. The town of *Ulubræ*, whose inhabitants

* The stations on the Via Appia, as far as Capua, were—

Ad Nonam or M. P., ix.
Aricia, vii., *Laricia*.
Tres Tabernæ, xvii., near *Cisterna*.
Appii Forum, x., *Foro Appio*.
Ad Medias, ix., *Mesa*.
Tarracina, xi., *Terracina*.
Fundi, xiii., *Fondi*.
Formiæ, xiii., near *Formia*.
Minturnæ, ix., near *Ponte di Garigliano*.
Sinuessa, ix., *Mondragone*. From Sinuessa branched off the Via Domitiana leading to Naples, constructed by Domitian, passing by Liternum, xiv. (*Torre di Patria*), Cumæ, vi. (*Cuma*), Putcoli, iii. (*Pozzuoli*), Neapolis, x. (*Naples*).
Pons Campanus, ix.
Ad Octavum, ix.
Capua, viii., *Sta. Maria di Capua*, 3 m. beyond the modern Capua, the *Casilinum* of the Via Latina.

are called "little frogs" by Cicero, is believed to have stood in its vicinity, but Cisterna is supposed to have risen from the ruins of *Tres Tabernæ*. The greater part of the town is concealed from the road by the large mansion of the Caetanis. On the other side of the piazza is a vast store for grain grown in the adjacent country. Between Cisterna and Porto d'Anzio is *Campomorto*, the scene of the victory gained in 1482 by Roberto Malatesta and Girolamo Riario, the generals of Venice and the Pope, over the armies of Naples and Ferrara, commanded by Alfonso Duke of Calabria. It is now the centre of one of the largest cattle-farms of the Roman States, belonging to the Hospital of S. Spirito. There is a good view of *Norba* on the l., at the base of Monte Gorgoglione, all the way from Cisterna; and farther on of *Sermoneta*, an interesting town on the declivity of the Volscian Mountains, remarkable for its large baronial castle. Sermoneta was a feudal possession of the Caetanis, to the head of which family it gives a ducal title. It can be most easily visited from Torre Tre Ponti, from which it is 5 m. distant.

11 m. *Torre Tre Ponti;* a solitary post-station, marking the site of *Trepontium*, —the *Tripus* of the middle ages. ½ a m. beyond this the *Ninfa* is crossed by a Roman bridge, bearing on each parapet inscriptions recording its having been repaired by Trajan.

The Pontine Marshes, *Pomptinæ Paludes* (in Ital. *Paludi Pontine*), properly begin here. Their length, from Nettuno to Terracina, is 36 m.; their breadth, from the mountains to the sea, is from 6 to 12 m. The extent of land recovered by the modern drainage may be estimated as covering at least 13,000 acres. Their least accessible swamps are now almost entirely tenanted by herds of buffalos, wild boars, stags, and wild fowl; and where they are traversed by the high road, a few solitary post-houses, whose inhabitants carry in their livid countenances the fatal evidence of malaria, are the only signs they give that man even exists within their limits. Pliny states that 24 cities were once to be found here; and we learn from Livy that the *Pomptinus Ager* was cultivated and portioned out to the Roman people. Of the 24 cities, several stood upon the mountains and on the coast, where their ruins are still traceable; so that Pliny's statement is not a proof that the plain was inhabited. There is, however, no question of the fact that Rome drew her supplies of grain from the Volscian plain; and the principal plain in the territory of the Volsci being the marsh, there can be little doubt that the marshes in the early history of Rome were cultivated.

"When this district," says Dr. Cramer, "was occupied by flourishing cities, and an active and industrious population was ever ready to check the increase of stagnation, it might easily be kept under; but after the ambition of Rome, and her system of universal dominion, had rendered this tract of country desolate, these wastes and fens naturally increased, and in process of time gained so much ground, as to render any attempt to remedy the evil only temporary and inefficient. The primary cause of the evil must doubtless have been the want of a fall in the Pontine plains, for the rivers which rise in the chain of the Volscian mountains bounding the marshes to the N.E., to carry off their waters into the sea, especially as they are apt to overflow in the rainy season. It is supposed that, when Appius constructed the road named after him, he made the first attempt to drain these marshes; but this is not certain, as no such work is mentioned in the accounts we have of the formation of this Roman way. But about 130 years after, there is a positive statement of that object having been partly effected by the consul Corn. Cethegus. Julius Cæsar was the next who formed the design of accomplishing the arduous task; but it is doubtful whether he ever actually began it. It therefore remained for Augustus to carry the plan into execution, which must have been attended with success, for we do not hear of any

further works of that kind becoming necessary till the reigns of Trajan and Nerva. Inscriptions are extant which testify the interest which they took in these beneficial projects. The last undertaking of this nature, before the downfall of the Roman empire, was formed under the reign of Theodoric the Goth, by Cæcilius Decius, and apparently with good effect."

Boniface VIII., in the 13th cent., was the first pope who attempted to drain the marshes; Martin V. and Sixtus V. followed his example; but no substantial benefit was effected until the time of Pius VI., who restored the canal of Augustus under the name of the *Linea Pia*, and constructed the modern road. The expense of the works is said to have been 1,622,000 scudi (about 337,916*l.*); and the annual cost of keeping them up is estimated at 4000 scudi (844*l.*). For several miles of this route, the road of Pius VI. is constructed on the Appian. The tall elms on each side give it the appearance of an avenue, which continues for so many miles in a perfectly straight line that it produces a wearisome effect upon the traveller, which the occasional picturesque scenes on the mountains to the l. of the marshes are not sufficient to counteract. The road for a considerable distance skirts the great canal called the *Canale della Botte*, the *Decennovium* of Procopius, originally made by Augustus, and memorable in the journey of Horace, who embarked upon it and proceeded in a boat to Terracina.

About midway between Torre Tre Ponti and Bocca di Fiume, the spot still called *Foro Appio* marks the site of *Forum Appii*, the station on the Appian Way between Tres Tabernæ and Terracina. There is a small inn, where a lunch may be procured. It was at this spot that Horace embarked in the evening on the canal:—

> Inde Forum Appi,
> Differtum nautis, cauponibus atque malignis.
> *Sat.* I. v. 3.

It has a higher interest for the Christian traveller, as the spot where St. Paul first met his countrymen from Rome. "And so we went towards Rome. And from thence, when the brethren heard of us, they came to meet us as far as Appii Forum, and the Three Taverns: whom when Paul saw, he thanked God, and took courage." *Acts* xxviii. 14, 15. The road follows the canal all the way to the next station, 2 m. before reaching which a road branches off on the l. to

[*Sezze* (9367 Inhab.), one of the most conspicuous objects among the mountains on the l. of the road, occupying the site of the ancient Volscian town of *Setia*. It was the place where, from its strong position, the Carthaginian hostages given at the close of the second Punic war were confined. The old road from Rome to Naples passed at the foot of its steep hill. The only objects of interest at Sezze are the ruins of a building called the Temple of Saturn, and some remains of the ancient walls. Before ascending the hill to Sezze, the road continues along its base to

Piperno (5704 Inhab. *Inn: Rosetta*), 7 m. farther. It preserves the name of *Privernum*, famous for its long struggles against Rome; but the ruins of the ancient city are 1 m. to the N., and in the plain, near the high road leading to Frosinone. The plain of Piperno is situated in the midst of the Volscian Mountains, the pinnacles surrounding it being crowned with the picturesque castles and villages of Rocca Gorga, Maenza, Rocca Secca, and Prossedi. 3 m. further S. is the Cistercian monastery of *Fossanuova*, in which St. Thomas Aquinas died, on his way to the Council of Lyons in 1274; according to Villani, of poison administered to him by order of Charles I. of Anjou, King of Naples. Its site may be seen from the high road in the valley through which descends the Amasenus.

5 m. beyond Fossanuova is *Sonnino* (3368 Inhab.); and in a parallel valley, and 6 m. from *Prossedi*, *San Lorenzo*—two villages celebrated for their picturesque female costumes, and notorious as the head-quarters of the most daring

bands of brigands that have infested in modern times the road from Rome to Naples.]

Returning to the high-road—

7 m. *Bocca di Fiume.*

8 m. *Mesa;* on or near the site of the station *Ad Medias*, between *Forum Appii* and *Tarracina*. On each side of the entrance to the post-house is an ancient milestone, with inscriptions of the 6th year of the reign of Trajan; and near it are the remains of a large ancient tomb, on a huge quadrangular base cased with large blocks of limestone brought from the neighbouring Volscian mountains.

3 m. *Ponte Maggiore*, soon after passing which, the streams of the *Ufente* and *Amaseno*, the ancient *Ufens* and *Amasenus*, are crossed near their junction beyond Mesa at the 68th mile. The *Amasenus* is mentioned by Virgil, in describing the flight of Metabus and Camilla:—

Ecce, fugae medio, summis Amasenus abundans
Spumabat ripis; tantus se nubibus imber
Ruperat; ille, innare parans, infantis amore
Tardatur, caroque oneri timet.—*Aen.* XI. 547.

The inscription relative to the works of Theodoric on these marshes, which is preserved at Terracina, was discovered here. Midway between Ponte Maggiore and Terracina were situated in the days of Horace the grove, temple, and fountain of Feronia,

quarta vix demum exponimur hora;
Ora manusque tua lavimus, Feronia, lympha;
Sat. I. v. 23.

but the traveller will not find any traces of the locality. A fine olive plantation has been lately made on the declivity of the adjoining mountain by Count Antonelli, and forms a remarkable object from Ponte Maggiore on the l. The modern road leaves the line of the Appian at the base of the hill of Terracina, the latter running more to the l., and nearer the base of the mountain. A fragment of it may be seen in a stable nearly opposite to the inn.

8 m. **Terracina** (7376 Inhab.—Inn: *Royal*), the *Anxur* of the Volscians, the *Trachina* of the Greeks, and the *Tarracina* of the Romans, who made it one of their naval stations. Its Volscian name was retained by the Latin poets, who frequently allude to the beauty of its position:

Millia tum pransi tria repimus; atque subimus
Impositum saxis late candentibus Anxur.
Hor. *Sat.* I. v. 25.

O nemus, o fontes, solidumque madentis arenæ
Littus, et sequoreis splendidus Anxur aquis.
Mart. X. 51.

On entering Terracina the traveller will not fail to recognise, in the palm-trees, the orange-groves, the aloe, the pomegranate, and the prickly pear, his approach to the bright and sunny climate of the South.

The town is picturesquely situated at the base of the extreme S. point of the Volscian mountains, which here advance so precipitously into the sea as to leave scarcely room for the passage of the road.

Its bishopric, now united to that of Piperno and Sezze, dates from the earliest ages of the Church; the first bishop, S. Epaphraditus, said to have been a disciple of St. Peter's, A.D. 46. The high road passes through only a portion of the town, which is situated chiefly on a steep elevation above it, crowned by an ancient monastery; and higher still are the ruins of the palace of Theodoric. Beyond the inn is a detached mass of rock rising boldly above the road, a conspicuous and picturesque object, which forms so characteristic a feature in the scenery of Terracina. It was formerly inhabited by a hermit, whose cell may be descried about half up its side. There are few places which present so many memorials of the nations and kingdoms which have successively exercised their influence on the destiny of Italy. The ruins which we find here recall the Volscians, the Greeks, the Romans, and the Goths; whose monuments still exist side by side with the works of the modern popes.

The *Cathedral*, dedicated to St. Peter, is supposed to occupy the site of the temple of Jupiter Anxur. The beautiful fluted marble columns were taken from the ancient building, together with a marble vase covered with bas-reliefs, and a fragment of mosaic. In the Piazza is the inscription relating to the attempts of Theodoric to restore the Appian Way. Above the town are considerable remains of Pelasgic walls and some ancient reservoirs for water; but the most conspicuous and picturesque ruins are those of the *Palace of Theodoric* on the summit of the precipice. No one who can spare a couple of hours should omit visiting this ruined palace of the Gothic lawgiver. Besides the view, which is very beautiful, and extends, on the one side, over the whole expanse of the Pontine Marshes, and on the other, over the coast as far as Ischia, embracing the Ponza islands, the building itself is extremely interesting. Many of the corridors and chambers are perfect, and resemble in their arrangement those of Nero's Palace in Rome. Near the path leading to it are ancient quarries on the side of the cliff, where there are several Roman inscriptions, left by the workmen in former days. The ascent ought not to be attempted without a guide, an office which any of the numerous boys who are always hanging about the inn will readily discharge for a small consideration. The *ancient Port* is now nearly filled up with sand, but its massive mole, and the size of the basin, said to be upwards of 3800 feet in circuit, still attest its importance as one of the principal naval stations of the Romans. The rings for mooring the vessels may still be seen in the S. angle of the harbour. The palace of Pius VI. is perhaps an appropriate memorial of the immense efforts made by that pope in draining the marshes. It commands one of the finest views on this coast of Italy. A new pier has been run out beyond the ancient port, which affords protection from westerly winds to the small vessels frequenting it.

[The bold promontory of Circe, the *Promontorium Circæum* of the ancients, now *Monte Circello*, is a perpendicular mass of limestone, almost isolated at the extremity of the Pontine Marshes. It may be easily visited from Terracina. The distance to San Felice by the road which runs close to the seashore is 10 m. There are few spots in this part of Italy which are more famous in ancient poetry than this promontory, regarded by the Romans as the fabulous island of Circe.

Proxima Circææ raduntur litora terræ,
Dives inaccessos ubi Solis filia lucos
Assiduo resonat cantu, tectisque superbis
Urit odoratam nocturna in lumina cedrum,
Arguto tenues percurrens pectine telas.
Hinc exaudiri gemitus, iræque leonum
Vincla recusantum et sera sub nocte rudentum;
Setigerique sues, atque in præsepibus ursi
Sævire, ac formæ magnorum ululare luporum;
Quos hominum ex facie Dea sæva potentibus herbis
Induerat Circe in vultus ac tecta ferarum.
Quæ ne monstra pii paterentur talia Troës
Delati in portus, neu litora dira subirent,
Neptunus ventis implevit vela secundis,
Atque fugam dedit, et præter vada fervida vexit.
VIRG. *Aen.* VII. 10.

On the summit of the mountain, which commands one of the most striking prospects in Italy, some ruins may still be traced, which are believed to be the remains of a Temple of the Sun, or, more probably, of the ancient citadel. The city of *Circæii*, one of those captured by Coriolanus, which was in existence in the time of Cicero and was the scene of the exile of Lepidus, is supposed to have been situated either at *San Felice* on the S. side of the promontory, or in the neighbourhood of *Torre di Paola* on the W. Ruins are still visible at both places. From the agreeable position of this city near the sea, and the facilities it afforded for hunting the wild boar, it was the frequent residence of many eminent Romans. Polybius mentions his having often enjoyed the boar-hunt in its neighbourhood. It was one of the favourite retreats of Cicero, of Atticus, and, in later times, of Tiberius and Domitian. Among the Roman epicures it was famous for its oysters:—

Circæis nata forent, an
Lucrinum ad saxum, Rutupinove edita fundo
Ostrea, callebat primo deprendere morsu.
JUV. *Sat.* IV. 140.

Ostrea Circæis, Miseno oriuntur echini.
HOR. *Sat.* II. IV. 33.

A large cavern called the *Grotta della Maga* deserves a visit. It is celebrated for its stalactites.]

From Terracina a *diligence* starts at night through Formia to *Sparanisi* Stat.

On leaving Terracina, the road, following the Appian, skirts the base of the mountains, which advance so precipitously into the sea that there is merely room for the road. This narrow pass is the *Lautulæ*, where a battle was fought between the Romans and the Samnites, B.C. 315; in the second Punic war, it was the stronghold of Fabius Maximus, who held the defile, and prevented the passage of Hannibal by the Appian. About ½ m. to the l. on the slope of the hills is the *Retiro*, a convent of barefooted friars, supposed to stand on the site of a villa where the Emperor Galba was born. The lake on the rt., called *Lago di Fondi*, is the *Lacus Fundanus*, or *Amyclanus*. The latter name was derived from the city of *Amyclæ*, which stood on the plain between the lake and the sea. Its foundation was ascribed to a band of Laconians; who, according to Pliny and Servius, were compelled to abandon it by swarms of serpents. Other writers refer to this city the legend of the destruction of the Laconian Amyclæ in consequence of the silence imposed by law upon the inhabitants as a punishment for numerous false alarms of invasion. When the enemy at length came, no one dared to announce their approach. This view is favoured by the epithet of *tacitæ Amyclæ* applied to it by Virgil. On either side of the road, after leaving Terracina, may be seen the remains of numerous Roman tombs. The *Torre dell' Epitaffio* formerly marked the boundary of the Papal States.

About 4 m. from Terracina we reach the tower called *Torre de' Confini*, or *La Portella*, from the arched gateway under which the road passes, a small castle with bastions, formerly the frontier station of the kingdom of Italy. Beyond Portella, on the l., is the village of *Monticelli*, upon a height above. The province of the *Terra di Lavoro* is here entered, one of the most fertile districts of Southern Italy. Some remains of tombs skirting the Appian are seen on the l. before reaching the gate of

11 m. *Fondi* (6740 Inhab.—Inn: *Locanda Barbarossa*, very indifferent), a dirty and miserable town, which retains the nearly unchanged name of *Fundi*, celebrated in Horace's Journey for the amusing importance assumed by the prætor:—

> Fundos, Aufidio Lusco prætore libenter
> Linquimus, insani ridentes præmia scribæ,
> Prætextam, et latum clavum, prunæque batillum. *Sat.* I. 5. 34.

The family of Livia, the wife of Augustus, came originally from *Fundi*.

The main street is built on the Appian Way, and some portions of its pavement have been preserved. The polygonal walls may also be traced for a considerable distance, especially on the rt. of the gate by which we enter the town. The principal ch., dedicated to St. Mary, is in the Italian Gothic style, with some round almost Norman arches. The interior is sadly neglected, and has an old fresco and some specimens of Gothic mouldings. The *cell* in the Dominican convent in which St. Thomas Aquinas taught theology is now converted into a chapel. An orange-tree which he planted, and a well called after him, are also shown. The general appearance of Fondi, and the wild costume and sinister countenances of the inhabitants, confirm the ill repute it has borne for centuries, as a regular robbers'-nest. No two towns in Italy have contributed so many "heroes" to the army of brigands as Fondi and Itri. In the 16th cent. Ferdinand the Catholic bestowed the estate of Fondi, with the title of Count, on Prospero Colonna. The widow of his kinsman Vespasiano Colonna was the Countess Giulia Gonzaga, whose beauty was so remarkable that its fame had reached even to the Turkish court. In 1534, while she was residing in the castle (now in ruins), Heyradin Barbarossa, the brother of the famous pirate Aruch Barbarossa, the usurper of Algiers, landed on the coast during the night, and attempted to carry her off in

order to present her to Soleiman II. The clamour of the Turks roused the countess in time to allow her to escape. She jumped from the window of her bedroom, and fled naked, in the dead of the night, to the mountains, where she concealed herself. Barbarossa, disappointed of his prize, sacked and destroyed the town, and carried off many prisoners. An inscription in the church records the event. The Turks again sacked the town in 1594.

The *Cæcubus ager*, one of the most celebrated wine countries of the Romans, seems to have been the low hilly tract from Fondi to Sperlonga, and bordering on the *Sinus Amyclænus*.

> Cæcubum, et prælo domitam Caleno
> Tu bibes uvam. Mea nec Falernæ
> Temperant vites, neque Formiani
> Pocula colles.
>
> Hor. *Od.* I. 20.

The range of hills, the Monte Calvi and M. Furca, extending from Fondi to the sea, produces good wine even in our days. In the neighbourhood of the town are some interesting Roman ruins, a house built on a terrace of polygonal construction, and below it a mass of reticulated masonry, still bearing the name of *Varonianus*, its supposed owner.

On leaving Fondi the road for 4 m. traverses the plain, ascending gradually to the foot of the pass leading to Itri, winding up the mountains amidst scenes of a lonely aspect, which seem, by the natural formation of the country, peculiarly fitted to be the haunt of brigands. During the 16th cent. this pass was the head-quarters of Marco Sciarra, the captain of banditti who immortalised himself by the compliment he paid to Tasso. It is related by Manso, that Sciarra, hearing that Tasso was on a visit at Mola di Gaeta (Formia), sent to offer him, not only a free passage, but protection by the way; assuring him that he and his followers would be *proud to execute his orders*. Near the foot of the pass is a fort commanding the road, and along the ascent stations for the gendarmeria, by whom the road is now well guarded, and there is no danger of this kind. From the summit of the pass a descent of 1 m. leads to

11 m. *Itri* (6582 Inhab.), a miserable town, picturesquely placed on a lofty hill and surmounted by a ruined castle. It enjoys the pre-eminence of being the birthplace of Michele Pezza, better known as *Fra Diavolo*, a nickname he earned by escaping pursuit for two years, whilst under sentence of decapitation, prior to his employment as a political agent. In 1799 he, with his band, held the passes from Portella to Mola di Gaeta, and his career was one continued series of wholesale murders. Both he and *Mammone*, another chief of brigands, notwithstanding their atrocities, were loaded with honours by the Royal family of Naples during the struggle of 1799. In 1806, Fra Diavolo, having landed from Sicily at Sperlonga, was encountered by a French detachment, and defeated. In the hope of finding a way of escape to Sicily, he remained with a small band for two months, wandering by night from forest to forest to evade his pursuers. At length, wounded and alone, and worn out by want and fatigue, he went disguised to seek repose and buy ointments at Baronisi, a village near Salerno, where, suspicion being raised, he was arrested, recoguised, and condemned to death.

A good carriage-road leads from Itri to Gaeta on one hand, and to Sora on the other, to connect the great military station at Gaeta with the interior; between Itri and Sora (about 53 m.), it passes by *Capo di Mele* 16 m., *S. Giovanni Incarico* 11, *Colle Fontana* 11, to Sora 15; crossing the rly. near to Isoletta, and sending off a branch from near Pico Farnose, to Ponte Corvo and San Germano.

[About 8 m. from Itri, by a mountain path, is *Sperlonga* (1583 Inhab.), a fishing village on a sandy headland. It was anciently called *Spelunca* from the numerous natural caverns in the rock. It was in one of these caverns that the Emperor Tiberius, who had

here a villa, was saved by the physical strength of Sejanus from the death which the fall of the rocks at the entrance inflicted on his courtiers. This cavern is ½ m. from the village, and has still remains of seats, divisions, and ornaments in stucco. The path that leads to it by the water-side is bordered with Roman remains. Barbarossa made Sperlonga a resting-place for a night previous to his attacking Fondi. The best way of visiting Sperlonga will be in a boat from Gaeta, a distance of 10 m.]

On leaving Itri the road descends the hill amidst vineyards and forest trees. As it approaches the coast the scenery increases in beauty, and the classical interest becomes more absorbing. Shortly before reaching Formia the road opens upon the lovely bay of Gaeta, bounded on the S. by its headland, covered with bright battlements and villas. In the distance are Ischia and Procida; and further still we may descry the blue mountains which form the E. curve of the bay of Naples, and the well-known outline of Vesuvius. As we advance, a massive circular tower, in the midst of the vineyard on the rt., and overhung by a carroob-tree, is a picturesque object in the landscape, and would probably be selected by the artist as a striking feature in every view of the bay from this road, even if it did not possess the higher interest of passing for the TOMB OF CICERO. This massive sepulchre too closely resembles the other buildings of the same kind on the Appian to leave any doubt as to its real destination; it consists of two stories resting upon an immense square base, and is surmounted by a small lantern with windows. On the hill above the road some vestiges of foundations may still be traced which probably mark the site of the temple dedicated by Cicero to Apollo; and on the shore, as we shall presently see, considerable remains still exist to denote the position of the Formian villa. The intervening space is now covered with wood and vineyards; and the locality answers so well to the description of Plutarch, that classical enthusiasm may be pardoned for accepting the tradition which supposes this tower to have been erected on the spot where the centurion overtook the litter in which the great orator was escaping to the sea-side and where the champion of freedom fell beneath the sword of the tribune whose life he had saved by his defence. In spite of the apparent probabilities in favour of this building, antiquaries have suggested that the square ruins on the hill above the road are more probably the remains of the tomb. Tradition, however, often a better authority, has given this tower the name of *Torre di Cicerone*.

10 m. *Formia*, formerly called *Mola di Gaeta* (9151 Inhab.—Inn: *H. d'Europe*). It is better to sleep here, and drive over to Gaeta.

The suburb of *Castellone di Gaeta* is supposed to mark the site of *Formiæ*, the capital of the *Læstrygones*, and the well-known scene of the inhospitable reception of Ulysses. Some portions of its ancient walls and a gateway may still be traced. The wealthy family of Mamurra, who was himself a native of Formiæ, had engrossed so great a part of the locality, that Horace (who slept there at the house of Murena, the brother of Licinia, whom Mecænas married) calls it the "city of the Mamurræ"—*Urbs Mamurrarum*:—

> In Mamurrarum lassi deinde urbe manemus,
> Murena præbente domum, Capitone culinam.
> *Sat.* I. 5. 37.

The line of coast from Castellone to Mola was lined until lately with remains of extensive substructions, terraces, vaulted passages, baths, and grottoes, which appear to have belonged to different Roman villas. The greater part have been destroyed in transforming the Villa Caposele into the modern royal villa, the only portion now visible being included in the gardens below the Albergo di Cicerone, consisting of a large hall and about a dozen or smaller rooms. The *Formian Villa of Cicero* occupied probably the site extending from the royal villa to the gardens of the inn, at the base of which is the little port erected by King Ferdinand II.

These ruins in the grounds of the Villa Caposele were until lately the chief objects of interest at Formia. Below the terrace of the inn, which commands a beautiful prospect, the gardens are filled with masses of reticulated masonry, which are supposed to have been the baths of this Villa, the favourite residence of the great orator, the scene of his political conferences with Pompey, and the calm retreat in which he enjoyed the society of Scipio and Lælius. The lapse of two thousand years has not altered the majestic mountains which surround the bay; the sea still washes the bright beach upon which the illustrious philosopher loved to ramble; the

Temperatæ dulce Formiæ litus

is as mild and lovely as when Martial celebrated it; and the Etesian breezes during the summer season are still as grateful as when Plutarch wrote his description of the spot. Independently of these associations, the bay of Gaeta recalls the well-known descriptions of Homer, Virgil, and Horace. Local attachment has reconciled the scenery of Formia with that mentioned in the Odyssey, and even the fountain of *Artacia*, where Ulysses met the daughter of Antiphates king of the Læstrygones, is identified with one still flowing. The wine of the neighbourhood, so celebrated by Horace, has not lost its reputation.

Quanquam nec Calabræ mella ferunt apes,
Nec Læstrygonia Bacchus in amphora
Languescit mihi.

Hor. *Od.* III. 16.

EXCURSION TO GAETA AND THE ISLANDS OF PONZA, PALMAROLA, &c.

A pleasant excursion of 4 m. (*omnibus* ½ fr., 1-horse *cab* there and back 2 fr., or a *boat* may be taken) along the shores of the bay, which abound everywhere with the ruins of Roman villas, brings us to GAETA, the ancient *Caieta*. Before reaching it a long village, called the Borgo, extending along the beach, is traversed.

The town of Gaeta (18,385 Inhab.—[*S. Italy.*] Inn: *Albergo d'Italia*) stands at the base of a rounded hill, crowned by the tomb of Munatius Plancus, now a fortress, and on a projecting headland, which advances into the sea and forms the N. end of the extensive bay anciently called the *Sinus Caietanus*, and still known as the *Golfo di Gaeta*. The W. side of the bay was studded with Roman villas. Scipio Africanus and Lælius were in the habit of retiring there and amusing their leisure with picking up shells on the beach. The port and promontory, to which Virgil has given an immortal interest as the burial-place of the nurse of Æneas, are picturesque objects from all parts of the surrounding country:

Tu quoque litoribus nostris, Æneia nutrix,
Æternam moriens famam, Caieta, dedisti;
Et nunc servat honos sedem tuus.

Æn. VII. 1.

After the fall of the Roman empire, Gaeta was one of the three Greek municipalities which became the refuge of the civilization of Rome. Amalfi, Gaeta, and Naples subsequently advanced to independence on the ruins of the Eastern empire, too enfeebled to offer opposition to the change. Their chief magistrate bore the title of *doge*, *duca*, or *ipata;* their wealthy merchants had ships and settlements in the great ports of the Levant. The bluff promontory of Gaeta, united to the mainland by a low and narrow isthmus, strengthened by walls, and backed by the defiles of the Cæcuban mountains, gave to this ancient settlement that natural strength which has made it in our own times the key-fortress of the kingdom. The city consequently survived the invasions of the Lombards and the Saracens, and did not lose its liberty until the 12th cent., when it was absorbed, along with the other free cities of Southern Italy, in the Norman conquest. The position of Gaeta is extremely beautiful, and its rich orange, lemon, and citron groves give it a peculiarly southern character. It is the chief city of a district, and the see of a bishopric. The interior of the *Cathedral* has been modernised. It contains the standard presented by Pius V. to Don John of

Austria, the commander of the Christian army at the battle of Lepanto. In front of it is a curious pillar having on its four sides mediæval reliefs of histories of Our Lord.

The celebrated column with 12 faces, on which are inscribed the names of the 12 winds in Greek and Latin, is one of the most curious monuments in the town.

On the highest point of the promontory (½ hr.) is the circular building which forms so conspicuous an object in the landscape, and from which there is a very fine view. It is shown by the inscription on it to be the tomb of L. Munatius Plancus, the founder of Lyons, B.C. 42, and is now called the *Torre d' Orlando*. The other antiquities of Gaeta are the remains of the amphitheatre and theatre, the vestiges of a temple, and the villas of Scaurus and Hadrian. The beauty of the women is very striking.

The *Citadel* of Gaeta was always one of the strongest positions in the kingdom of Naples. The castle was enlarged by Alfonso of Aragon in 1440. During the invasion of Naples by the French army of Louis XII. in 1501, Gaeta was obliged to surrender by the distressed circumstances of Frederick of Aragon. In the war which arose out of the partition treaty of Granada, it was the last stronghold of the French, and was besieged and captured by Gonsalvo da Cordova, after the battle of the Garigliano, in 1504. Charles V. built another castle and strengthened the fortifications by the addition of important outworks. In 1734 it was besieged by the Spaniards under the Duke di Liria and Charles III., and dishonourably surrendered by Count Tattenboch. During the French invasion of 1798, the fortress, commanded by the Swiss General Tschudy, surrendered at discretion to the army of General Rey; an event so disgraceful that it was regarded as an act of treachery, for the garrison contained 4000 soldiers, 70 cannon, 12 mortars, 20,000 muskets, and supplies for a year. After the treaty of Aix-la-Chapelle the fortifications were again strengthened, and the citadel was enabled to sustain the memorable siege of 1806, which is well known from the operations of our navy on the coast in support of the besieged. A the approach of the French army under Massena, the feeble regency of Naples engaged to give up all the fortresses of the kingdom. The citadel of Gaeta was commanded by the Prince of Hesse Philipstadt, who answered the summons of the regency by saying that he should disobey their commands for the higher commands of honour and of war. The prince, assisted by the English fleet upon the coast, gallantly held out until the fall of Scilla in July 1806; and on the 18th of that month, after ten days' continued firing, the fortress honourably capitulated. The palace of the governor was the residence of Pius IX. in 1850, after his flight from Rome, and had since been much enlarged by Ferdinand II. In the tower of the citadel lies buried the Constable de Bourbon, who was killed at the capture of Rome in 1527. The military defences of Gaeta had been immensely strengthened and extended of late years, and it was one of the strongest places in Italy. It formed the favourite residence of the sovereign. An extensive line of batteries along the shore encircle not only the old castle but the adjoining hill, and a magnificent Gothic church, dedicated to St. Francis, was erected. The royal residence was at the junction of the hill of Munatius Plancus and the fortress or castle; along the former roads have been carried in different directions, and the Roman tomb, formerly of difficult access, can now be reached in a carriage.

In 1860 Gaeta again underwent a memorable siege. King Francis II., after being obliged to abandon his capital in the summer of that year, and making an unsuccessful stand to maintain himself on the lines of the Volturno and Garigliano, was at last (in November) forced to shut himself up in this his last stronghold, with a considerable army. After a siege of several weeks Gaeta surrendered to the Italian army, commanded by General Cialdini; the last Bourbon king taking refuge on board a French

man-of-war, by which he was conveyed to Civita Vecchia. At the time of the surrender (Feb. 23, 1861) 800 pieces of cannon formed the defences of this celebrated fortress.

About 30 miles S.W. of Gaeta are the islands of Ponza, Palmarola, and Zannone, with some smaller rocks. They belong to the district of Gaeta, and have 3145 Inhab. *Ponza*, the ancient *Pontia*, 12 m. in circumference, is the largest. It received the thanks of the senate for its devotion to Rome in the second Punic war. Tiberius banished to this island his nephew Nero, the eldest son of Germanicus and Agrippina, where he put an end to his life. It is also interesting as the spot on which many of the early Christians suffered martyrdom during the reigns of Tiberius and Caligula. It gives name to the naval victory of June 14th, 1300, in which the fleet of Frederick of Sicily, under Corrado Doria, was defeated by that of Robert Duke of Calabria, under Ruggiero di Loria. Ponza figures in our naval history as the scene of one of the most spirited achievements of the last war. The island was occupied by the French, and, its possession being considered important to our operations, Capt. (afterwards Admiral Sir Chas.) Napier, having under his orders the Thames and the Furieuse, ran under the small mole, which was bristling with cannon, and captured the island without the loss of a man, before the enemy could recover from the panic produced by so unexpected an intrusion. For this gallant achievement Sir Charles had the title of Count of Ponza conferred upon him by Ferdinand I. *Palmarola*, 5 m. from Ponza, is the ancient *Palmaria*; and *Zannone*, 6 m. from Ponza, and 12 m. from Capo Circello, *Sinonia*. These islands, highly interesting to the geologist, have been described by Brocchi, the celebrated Italian geologist, and by Mr. Powlett Scrope. Zannone, the island nearest to Gaeta, is composed chiefly of limestone covered with trachyte; the limestone being converted into dolomite at the point of contact. The other islands are entirely volcanic, although no trace of a crater has yet been discovered. Ponza is composed of prismatic trachyte, accompanied by a semi-vitreous conglomerate, enclosing fragments converted into obsidian, pearlstone or pitchstone porphyry. On this conglomerate the trachyte, which forms the great mass of the island, rests.

25 m. S. of Gaeta, and about midway between Ponza and Ischia, are the islands of *Ventotene* and *San Stefano*, with 2254 souls. At San Stefano is an *ergastolo* or prison for state criminals. *Ventotene*, the ancient *Pandataria*, is the island to which three princesses of imperial Rome were exiled. Julia, the only daughter of Augustus, the beautiful wife of Marcellus, Agrippa, and Tiberius, was banished by her father to this island, on account of her dissolute life. Her daughter, Agrippina, the wife of Germanicus, was sent also to this island by Tiberius, and allowed to perish by hunger. Octavia, the daughter of the Emperor Claudius and Messalina, and the divorced wife of Nero, was banished to Pandataria by the Empress Poppæa, who compelled her to commit suicide by opening her veins, and then ordered her to be beheaded, and her head carried to Rome, that she might behold the features of her rival in death.

The Ponza group of islands is most easily visited from Naples by the Government contract mail steamer carrying troops and prisoners, that leaves Naples every Tuesday morning at 9 A.M. for Ventotene and Ponza, and returns on the Thursday following, calling each way at Casamicciola in the island of Ischia. Boats will be found at Ponza for visiting Palmarola and Zannone, and the uninhabited islet of La Berte, between Ponza and Ventotene.

Leaving Formia for Naples, the road enters the plain of the Garigliano, across which the drive is beautiful. 3 m. from Formia on the rt. is the picturesque headland of *Scauro*, with its little fishing port. The bridge over the stream which the road crosses near Formia was the last point at which the French ineffectually attempted to rall

after their rout on the banks of the Garigliano in 1503.

[2 m. beyond Formia a bridle-path of 18 m. branches off on the l. to San Germano. Leaving Castelonorato and Spigno on hills to the l. it crosses the *Ausente*, a tributary of the Garigliano, and reaches a secluded plain where this small stream rises. Here several remains of buildings, and broken marble pillars and capitals, scattered among vineyards and thickets of myrtle, are supposed to point out the site of *Ausona*, a city destroyed during the second Samnite war by the Romans, who, according to Livy's account, put all its inhabitants to the sword—*nullus modus cædibus fuit*. In the ch. of S. Maria del Piano, supposed to stand on a temple of Hercules, there are some tombs of the 15th cent. Along the path, for the last 5 m., are considerable remains of an old Roman road which connected the *Via Appia* and the *Via Latina* between *Formiæ* and *Casinum*. A gentle ascent, from which there is a magnificent view over the bay of Gaeta, leads to *Fratte* (3000 Inhab.), a village on the ridge of hills. In its principal ch. there are two ancient sarcophagi, and a large marble pedestal with an inscription showing that it was dedicated to Hercules. Leaving Rocca Guglielma on an apparently inaccessible rock on the l. and passing under the dreary village of Castelnuovo, the path descends to San Giorgio, beyond which the Liris is crossed by a ferry-boat. Half a mile on the l. of the path, near the river, at a spot called *Terame*, are several ruins supposed to belong to *Interamna Lirinas*, an ancient city of the Volscians. Passing next through the village of *Pignataro*, where several antiquities have been found, 4 m. farther the road reaches S. Germano (Rte. 140).]

On the l. of the road, before reaching the bridge over the Garigliano, a long line of arches of an aqueduct are seen stretching across the plain, and the road at length passes close to the theatre and the amphitheatre which mark the site of the city of MINTURNÆ; both close to the post-house. The plain in which they stand, formerly marshy but now well cultivated, although unhealthy, replaces the swamps in which Marius concealed himself among the rushes from the pursuit of Sylla; and the memorable exclamation of the mighty Roman, *Homo! audes occidere Caium Marium?* will not fail to command respect for the ruins of Minturnæ long as one stone remains upon another. The town of *Traetto* (7467 Inhab.), which is seen on a hill on the l. ½ m. off the road, arose out of the ruins of Minturnæ.

The Battle of the Garigliano, which has given great interest to this plain, was fought Dec. 27, 1503, on the right bank of the river, a short distance above the point where it is crossed by the present road. The position of the French was not far from the road. They occupied the rt. bank of the river, which is near the heights below Traetto, and less marshy than the l., among whose swamps the Spanish army under Gonsalvo da Cordova remained encamped for fifty days, exposed to all the miseries of the rainy season, awaiting the attack with a constancy of purpose which contrasts strongly with the impatience of the French, upon whom the climate had begun to exercise its fatal influence. The French made some show of an attack by carrying a bridge across the river from their position, but it was productive of no important result, except one of the most chivalrous exploits of the Chev. Bayard, who is said to have defended it single-handed against 200 Spanish cavalry. Gonsalvo at last threw a bridge across the river at Suio, and surprised the French in their position, who, already worn out with sickness, fled across the plain to the bridge of Mola, and Gonsalvo at the close of the day was master of the kingdom. Pietro de' Medici, who, after being expelled from Florence, had become a follower of the French camp, at the first rout of the army embarked at the mouth of the Garigliano with four pieces of cannon, which he hoped to carry to Gaeta, but the crowd of fugitives who rushed into the boat was so

great that it sunk, and he and all on board perished.

11 m. *Ponte di Garigliano:* a former post station. The river Garigliano is crossed by a suspension-bridge, erected in 1832. The Garigliano is one of the important rivers of Southern Italy. As the ancient *Liris*, it separated Latium from Campania; and its sluggish stream was noticed by many of the poets:—

> Non rura, quæ Liris quieta
> Mordet aqua, taciturnus amnis.
> HOR. *Od.* I. 31.

Before crossing the river, the modern road quits the Appian, which may be traced along the sea-shore to *Mondragone* (3990 Inhab.), marking the site of *Sinuessa*, mentioned in the journey of Horace, who there met Virgil and his other friends:—

> Namque
> Plotius, et Varius Sinuessæ, Virgiliusque
> Occurrunt; animæ, quales neque candidiores
> Terra tulit, neque quels me sit devinctior alter.
> O qui complexus, et gaudia quanta fuerunt!
> *Sat.* I. v. 39.

Farther on the sea-shore, at a place called *La Posta*, are remains of an arch, supposed to mark the site where the *Via Domitiana* leading to Pozzuoli branched off from the *Appian*, and where an arch was erected to Domitian.

The road from Garigliano to Sant' Agata passes over a rich plain for 6 m. until the ascent over the hills of Sant' Agata: during this part of the road the traveller will have some magnificent peeps up the plain of the Liris, backed by the snowy range of the Central Apennines. As we ascend towards Sant' Agata the volcanic rocks of the Campagna Felice are met for the first time—the hills to the rt. are of limestone, and extend to the sea-shore, ending in the rocky promontory of Mondragone.

11 m. *Sant' Agata*, situated near the summit of the pass. There is a fine view over the town of Sessa and the hills of Rocca Monfina.

[Half a mile from Sant' Agata, from which it is approached by a long high viaduct, and prettily situated among the hills, is *Sessa Aurunca* (20,708 Inhab.), which stands on the site of *Suessa Aurunca*, and contains many ancient remains, particularly the ruins of a bridge, still called *Ponte Aurunca*, and of an amphitheatre. The cathedral contains inscriptions, a mosaic pavement, a good ambo decorated with mosaics resting on columns, and other antique fragments; in the ch. of S. Benedetto there are extensive vaults, supposed to be the remains of a Roman reservoir; and in the monastery of S. Giovanni there is a *crypto-porticus*, remarkable for the large size of the stones with which it is built. The hill on which Sessa is situated is a mass of volcanic tufa, in which have been discovered painted chambers, erroneously supposed to have belonged to a city covered by a volcanic eruption.

Sant' Agata will be the best place from which to visit the volcanic group of hills of *Rocca Monfina*, lying about 5 m. from it, nearly midway between this road and that from San Germano. The innkeeper at Sant' Agata will furnish guides and donkeys to visit this interesting volcanic region; the ascent will be about 6 m., during which Sessa can be visited, as it lies on the line of road, and if the traveller prefers he can descend to Teano on the opposite declivity of the range, still 4 m. farther. The detached hills, which appear to have originally formed the outer edge or encircling ridge of its great *elevation crater*, enclose a space nearly 9 m. in circumference. Within this space are two smaller cones, the highest of which, called *Montagna di Santa Croce*, attains an elevation of 3200 ft., or about 400 ft. lower than Vesuvius. The igneous rocks of Rocca Monfina are remarkable for their large and perfect crystals of leucite. On the summit of one of its highest narrow ridges, called *La Serra* or *La Cortinella*, some fragments of ancient walls built of lava, and massive substructions, probably of a temple, are traceable, which have been identified with *Aurunca*, the capital of the *Aurunci*, who occupied this small volcanic district. In B.C. 337 the Aurunci, being hard pressed by the Sedicini,

abandoned Aurunca, which was destroyed by their enemies, and took refuge at *Sessa*, which was hence distinguished by the epithet *Aurunca*.]

Leaving Sant' Agata, we pass through the village of *Cascano*, situated on a saddle-back of secondary limestone upon the ridge of *Monte Massico*, extending from the hills of Sessa in a S. direction to Mondragone, and preserving the name of a tract which the Latin poets have made familiar by their praises of its wines:—

> Est qui nec veteris pocula Massici,
> Nec partem solido demere de die
> Spernit.
>
> Hor. *Od.* I. 1.

The *Falernus Ager* is considered to be the tract extending from the Massic hills to the Volturno, and including therefore the neighbourhood of Mondragone, near which was the *Faustianus Ager*, in which the choicest Falernian was produced. This part of the country was much infested by brigands.

Before reaching Cascano a road on the l. leads to Teano. On descending from the heights of La Montagna Spaccata, the view over the plain of the Volturno and the Campagna Felice is magnificent. A beautiful drive across a fertile plain leads to Francolisi, a picturesque castle. Near this the road crosses the *Savone*, the *Piger Savo* of Statius, which has its origin in the mineral springs near Teano; and 2 m. farther is

11 m. *Sparanisi* Stat. on the rly., whence the traveller can reach Naples by train in 2¼ hrs. (see p. 22.) The village of Sparanisi is at a short distance on the l. A good road of 12 m. branches off on the rt. to Mondragone from the post station; close to which the railway from Capua to S. Germano crosses. 4 miles from Sparanisi, at *Lo Spartimento*, the carriage-road from Rome through Frosinone and San Germano falls into this. The post road to Capua crosses the Volturno (*Vulturnus*) upon a bridge rebuilt by Frederic II., whose statue is placed near the gate of the city. This river is often mentioned by the Roman poets for the rapidity of its current.

There are two roads from Capua to Naples; one through Santa Maria di Capua (the ancient Capua) and Caserta, the other through Aversa. The road through Santa Maria is 3 m. longer. For a description of the two roads, see Naples, *Exc. VI.*, and Rte. 147.

ROUTE 142.

TERNI TO NAPLES BY RIETI, CITTA DUCALE, ANTRODOCO, AQUILA, POPOLI, SOLMONA, ISERNIA, VENAFRO, AND CAPUA: WITH EXCURSIONS TO LEONESSA, NORCIA, AMATRICE, AND S. VITTORINO; THE CICOLANO DISTRICT, AND THE CASTLE OF PETRELLA; THE LAKE OF SCANNO; BARREA, ALFIDENA, AND LA META.

	Miles.
Terni to Rieti (for Leonessa, Norcia, Amatrice, and S. Vittorino)	22
Civita Ducale	27
Antrodoco	43
Vigliano	54
Aquila (for the Cicolano district and Castle of Petrella) (rail to Solmona)	65
Civita Retenga	82
Popoli	98
Solmona (for Lake of Scanno)	109
Valloscura	120
Roccaraso	132
Castel di Sangro (for Barrea, Alfidena, and La Meta)	140
Piano di Foroli	156
Isernia	167
Venafro	183
Caianello	200
Naples (by rail)	250

Railway projected from Terni, and completed from Aquila to Solmona. At Caianello the direct Rome and Naples Rly. is joined. 2 diligences daily from Terni through Rieti, to Aquila in 10 hrs.

Travellers from Florence, who are desirous of proceeding to Naples without passing through Rome, may quit the rly. at Terni, and proceed by Rieti to Aquila and Popoli, where they will fall into the high road of the Abruzzi.

With the exception of a short space near Antrodoco, the road is excellent.

Terni and the *Falls* are described in the *Handbook for Central Italy*, Rte. 107. The road for Terni immediately ascends the steep hill above the Falls, parallel to the Nera, so that travellers who wish to visit them *en route* may quit their carriage at Papigno, and rejoin it again at the summit. Thence the road proceeds for about 5 m. along the l. bank of the Velino, passing, but beyond the Velino (there is a road on the other side of the stream, but it is longer) the village of *Piè di Luco*, and its lake, the ancient *Lacus Velinus*, with its water-lilies and picturesque banks. The villa of Axius, the friend of Cicero, is supposed to have stood near it. The road crosses to the rt. bank of the Velino, close to its junction with the Turano, about 6 m. before reaching Rieti. From the rich cultivation of the plain and the fine scenery of the valleys and the encircling mountains, the drive into Rieti is very beautiful.

22 m. RIETI (14,148 Inhab.—Inns: *La Campana*, in the Piazza, indifferent; *La Posta*, in the Corso, wretched; *Italia* Restaurant), the ancient *Reate*. It is the chief town of the district. Its chief branches of industry are agriculture and grazing; it supplies Rome with large quantities of cattle. The *Cathedral*, originally a Gothic building, dates from 1456; in the chapel of S. Barbara the statue of the saint is by *Bernini*, and the monument to Isabella Alfani by *Thorwaldsen*. One of the columns of the subterranean ch. is a Roman *milliarium*. In the street leading to Porta Accarana is an ancient statue, without hands and head, called *Marbo Cibocco*, said, without any authority, to have once represented Cicero.

Reate was one of the most important Sabine towns, and in antiquity equalled by few of the cities of Italy, since it is said to have been the first seat of the Umbri, considered the Aborigines of this part of Italy, and to have derived its name from *Rhea*, the Latin Cybele:—

> . . . magnaeque Reate dicatum
> Coelicolum matri. . . . . .
> SIL. ITAL. VIII. 417.

It was celebrated for its mules, and still more for its asses, which sometimes fetched the price of 60,000 sesterces, about 484*l*. The valley of the Velinus, in which it is situated, was so delightful as to merit the appellation of Tempe; and for their dewy freshness, its meadows were called *Rosea rura Velini*. Rieti is exposed to inundations caused by the violent storms which occur in the Apennines and cause the Velino and Turano to overflow their banks. There is a *diligence* daily to *Correse* Stat. for Rome. See Rte. 98, *Handbook for Central Italy*.

EXCURSION TO LEONESSA, NORCIA, AMATRICE, AND S. VITTORINO.

Rieti will be conveniently situated for exploring the aboriginal cities in its neighbourhood, but the roads and inns are bad, and travellers who feel disposed to visit them would do well to obtain letters of introduction at Rieti, for they must be wholly dependent on the hospitality of the resident proprietors.

After crossing the plain of Rieti, a bridle-path skirting *Monte Terminillo*, called also the Montagna di Leonessa (6998 ft.), passes Cantalice, and reaches Vedutri. On the l. are *Morro Vecchio*, identified with *Marrubium*, and *Palazzo* with *Palatium*. From Vedutri the path winds up the mountain, at each turning offering magnificent views of the beech-forests that stretch away over the declivities of the Terminillo, of the vale of Rieti with its lakes, the gorge of Terni, the hills of Spoleto, and a long line of country westward. After passing through a park-like wood, a long descent over barren slopes of rock leads to

Leonessa (5451 Inhab.), 16 m. from Rieti, built about 1252 under the patron-

age of Frederick II. It is surrounded by villages, and shut out from the rest of the world by an amphitheatre of mountains, scarcely passable in winter. It is entered by a picturesque Gothic Arch, combining strikingly with the mountain ridge above, and a ruined castle on one of its crags. The chs. of *S. Pietro degli Agostiniani* and *Santa Maria fuori della Porta* have handsome Gothic doorways. From Leonessa the path follows one of the streams that enter the *Corno*, a tributary of the Nera, to *Cascia*, 12 m., which from its acropolis-like hill is supposed to have been a place of some importance, and to have preserved the name of the *Casci* or aborigines; 6 m. farther, is

Norcia, the ancient *Nursia*,—

> Qui Tiberim Fabarimque bibunt, quos frigida misit Nursia. VIRG. *Æn.* VII. 715—

an episcopal see in the early ages of Christianity; and St. Eutychius, one of the reputed disciples of St. Paul, is said to have been its first bishop. It retains portions of its Etruscan wall, and was the birthplace of St. Benedict, of Sta. Scolastica, and of Vespasia Polla, the mother of the Emperor Vespasian. In the time of Suetonius the tombs of her family were still existing at *Vespasiæ*, 6 m. from Nursia. Norcia was almost entirely destroyed by an earthquake in 1857. A carriage-road crosses the mountains from Ascoli to Norcia and Spoleto (see *Handbook for Central Italy*, Rte. 99).

Instead of returning by the same route, the traveller may proceed to Aquila through

Amatrice (6304 Inhab.), reached by a bridle-path of 12 m. from Norcia, and situated near the head-waters of the Tronto. It dates from the middle ages, and was once of considerable importance. It is now a forlorn place, wasted by earthquakes and dissensions, which scattered its population over the villages by which it is encircled. There are some interesting chs. with paintings, mostly retouched, by *Cola dell' Amatrice*. The chs. of S. Agostino and San Francesco have beautiful Gothic doorways. From Amatrice, a path of 6 m. leads to Civita Reale, and 2 m. from it, at the head of the valley and close to the source of the Velino, is

Collicelli, a hamlet near the site of *Falacrinum*, Vespasian's birthplace. On the hill above the ch. of S. Silvestro in *Falacrino* are some ruins supposed to belong to the paternal house of the Flavian family, in which Vespasian was born, and which he preserved in its original state, and often visited. *Locum incunabulorum assidue frequentavit, manente villa qualis fuerat olim, ne quid scilicet oculorum consuetudini deperiret.*—*Suet.* viii. 2. There are traces of an old winding ascent to the top of the hill. The path reaches next *Montereale* (7 m.), from which a road of 10 m. joins the road from Antrodoco to Aquila, near *Coppito*, half a mile from the latter.

San Vittorino, about 3 m. from Aquila, on this road, is a hamlet on the banks of the Aterno, supposed to occupy the site of *Amiternum*, a powerful Sabine city of great antiquity, which assisted Turnus against Æneas:

> Una ingens Amiterna cohors, priscique Quirites,
> Ereti manus omnis, oliviferæque Mutuscæ:
> Qui Nomentum urbem, qui Rosea rura Velini,
> Qui Tetricæ horrentes rupes, montemque Severum,
> Casperiamque colunt. . . .
> *Æn.* VII. 710.

On the hill is a square tower with old inscriptions, and a sculptured lion built into its walls. Below it is a ch. in which S. Victorinus, an early bishop of Amiternum, is buried. His martyrdom is represented on some bas-reliefs in the wall; a tablet bears the date 1174; and there is a subterranean ch. used as a place of worship and burial by the early Christians. The pulpit, which dates from the 12th cent., is adorned with bas-reliefs by a certain *Petrus Amabilis*. This hill seems to have been the Acropolis of Amiternum, for terraces may be traced down to the plain. At the foot of

the hill, behind the village, are some polygonal walls, and in the plain are the ruins of an amphitheatre constructed of brick, in the style of imperial times. The river runs completely through the ancient theatre, which is easily traced; foundations of other edifices are visible in various parts of the plain, and even in the bed of the river. Amiternum was the *birthplace of Sallust* the historian.

From Rieti the road ascends the valley of the Velino as far as Antrodoco, and in picturesque beauty is hardly to be surpassed. At a mile from the road, on the rt., the Salto falls into the Velino. At Casotto di Napoli, a ruined house between Rieti and Citta Ducale, is a hill called *Lesta*, retaining traces of ancient fortifications and polygonal walls: it is supposed to mark the site of *Lista*, the capital of the Aborigines. An ancient fountain still exists near the entrance gate. About half-way between Rieti and Citta Ducale was the line of boundary between the States of the Church and the kingdom of Naples.

5 m. *Citta Ducale* (4086 Inhab.), formerly the frontier town of the kingdom of Naples, built in 1308 by Robert Duke of Calabria, was once a place of considerable strength, and its ruined walls still make it a picturesque object. It is the chief town of the district.

The country between Citta Ducale and Antrodoco, which is extremely beautiful, follows the valley of the Velino: the lower hills are covered with vines and olives, while the higher ridges are clothed with forests. The gaseous emanations of sulphuretted hydrogen from the pools which occur on either side of the road, some bubbling up with violence, form the *Aquæ Cutiliæ*, the modern *Bagni di Paterno* (4 m.), which were much resorted to by the Romans for their medicinal properties. Vespasian visited them every year, and it was while residing here that his death took place, in A.D. 79. The most remarkable of these pools is the *Pozzo di Latignano*, the ancient *Lacus Cutiliæ*, situated on the l. of the road at the foot of the hill on which stands the village of *Paterno*, and below the ruined terrace of a Roman villa or bath. The stream produced by its violent action is strong enough to turn a mill; and some masses of incrustations of carbonate of lime and vegetable substances become occasionally detached, and assume the appearance of the floating island mentioned by Dionysius of Halicarnassus. Varro called the Cutilian Lake the *Umbilicus Italiæ*, because he supposed it to be exactly in the centre of the peninsula. From this circumstance some writers confounded it with the *Amsanctus* of Virgil, misled by the "*Est locus Italiæ medio.*" (Rte. 146.) Not far distant, but nearer Rieti, are ruins of a large building supposed to be a residence of Vespasian. Near the road, and running parallel to it for some distance, are remains of the *Via Salaria*.*

The Velino is crossed beyond Borghetto shortly before reaching

16 m. *Antrodoco* (3781 Inhab.—Inn, small and poor, outside the gates). Nothing can surpass its romantic position. It is situated upon the Velino, at the point where the river emerges from its deep glen at the foot of Monte Calvo, to pursue a W. course towards Rieti. Where the two valleys join, there is a deep glen or defile, called the *Passo di Antrodoco*, formed by the flanks of Monte Calvo, which begin to close in upon the Naples road at Rocca di Corno; so that the town is situated

* The VIA SALARIA traversed the *Sabina* and terminated at *Hadria*. It derived its name from its being the road by which the salt made on the shore of the Mediterranean, chiefly about Ostia, was carried into the interior of the country. The stations on it were—

Eretum, M. P.	xviii.	*Grotta Marozza.*
Vicus Novus,	xiv.	near *Osteria Nuova.*
Reate,	xvi.	*Rieti.*
Cutiliæ,	viii.	*Bagni di Paterno.*
Interocrea,	vi.	*Antrodoco.*
Falacrinum,	xvi.	near *Collicelli.* (?)
Vicus Badies,	ix.	near *Illica.* (?)
Ad Centesimum,	x.	*Fresunco.* (?)
Asculum Picenum,	xii.	*Ascoli.*
Castrum Truentium,		near the mouth of the *Tronto.*
Castrum Novum,	xii.	near *Giulia Nuova.*
Ostia Aterni,		*Pescara.*
Hadria,	xvi.	*Atri.*

at the junction of the three glens, and forms a striking object from whatever quarter it is seen. Its ancient name *Interocrea* (between mountains) was derived from this position. Above the town, overlooking the river, rises a ruined castle of the Vitelli family, but from the height of the surrounding mountains the view from it is circumscribed. The *Monte Calvo*, a spur from the mass of the Terminillo Grande, rising behind the town on the E. and N., is sometimes ascended for the sake of the prospect. It commands the plains of Aquila and the country as far as Rome.

From Antrodoco an interesting walk or ride up the valley of the Velino, as far as *Sigillo* (6 m.), will afford an opportunity of seeing some imposing specimens of ancient engineering. The *Via Salaria* was carried through this narrow defile, supported on terraces rising from the river's edge, and at times carried along the brink of precipices to admit its passage. The most striking of these cuts is about 100 ft. high, and had, till recently, a tablet with an inscription stating that the substruction was raised during the reign of Trajan.

The narrow pass, through which the road to Aquila proceeds, has on several occasions been the scene of hostile engagements with the armies which have invaded Naples. In 1798 a handful of peasants held it so as to repel a column of the French army; in 1821 the Neapolitans under Gen. Pepe allowed the Austrian army to pass with scarcely any opposition. The road is extremely beautiful; the land is rich and well watered, and the hills are luxuriantly wooded. One of the remarkable features of the road is the number of ruined castles: beyond the *Madonna della Grotta* is one of considerable extent, much resembling those of the Tyrol; and at the extremity of the glen is another of great size, clothed with ivy, and forming a very picturesque termination to the valley on the side of Aquila. The road crosses the Aterno beyond Coppito, where another (3 m.) branches off on the l. to S. Vittorino and Amatrice.

22 m. AQUILA Rly. Stat. (16,607 hab.—Inns: *Locanda del Sole*, large, but badly furnished; *Locanda del Leone*, on the Corso), founded by the Emperor Frederick II. as a barrier to the encroachments of the popes, is the chief town of the district of the same name, capital of the province of Abruzzo Ulteriore II., and the see of a bishop. It is well built, with good streets and a large number of palaces and chs. The lower classes have emigrated in considerable numbers in recent years. In 1706 the city was nearly destroyed by an earthquake; 2000 persons perished in one ch., a great part of the city was overthrown, and from its effects it has never recovered.

Aquila is full of interest; and its chs. will well repay a visit. *S. Bernardino da Siena*, the principal ch., has a Renaissance façade erected in 1527, by *Cola dell' Amatrice*, as stated upon the inscription over it. It is composed of three orders, the lower being Doric. The workmanship is unusually elaborate, and, in spite of the heaviness, it is imposing. Over the principal door, which is Corinthian, are bas-reliefs of the Madonna and some kneeling saints, one of which is the portrait of *Girolamo da Norcia*, a great benefactor of the ch., and who erected the fountain in the adjoining piazza. In the interior, the roof and its compartments are handsome; the marbles are from the mountains in the neighbourhood. The monument or shrine of San Bernardino is a fine specimen of art after the Revival. It is a large urn of white marble, wrought with elegant arabesques, and decorated with statuettes and other sculptures in high relief. It was executed in 1505 by *Silvestro Salvati dell' Aquila*, at the expense of Giacomo di Notar Nanni, a merchant, and it cost 20,000 gold ducats. It formerly enclosed a silver chest containing the ashes of the saint, executed in 1505, by *Silvestro di Ariscula*, and his scholar *Salvertone*, both artists of Aquila, and by order of Louis XI.; but the French in 1799 broke open the shrine and carried off the silver. Near the altar is a beautiful monument to a Contessa di Montorio. It represents a mother, with her infant beneath,

in a recumbent posture, and was the work of *Silvestro* or *Andrea di Aquila* (A.D. 1496): it is worthy of a rank among the productions of the great Tuscan artists of the 15th cent. This ch. contains in the 1st chapel on rt. (that of the Vetusti family), a fine work by *Luca della Robbia*, representing the Coronation of the Virgin, and Resurrection of Our Lord; it was brought from Florence by Oliva Vetusti, to decorate the chapel of her family. The figures are white on a blue ground. The choir-books are of great beauty: they were for the most part written by a friar, Beato Filippo da Aquila, in 1456, and admirably illuminated by Michel Angelo Perugino. Near the altar is a large picture of the Crucifixion, by *Ruter*.

Sta. Maria di Collemaggio is encrusted with white and red marble. The façade alone remains of the original Gothic edifice. The porch is extremely rich. The central doorway is rounded, consisting of four bands, three of which are spiral, the other being composed of small figures of saints or angels. The canopied niches are of great variety; the twisted pillars are richly carved. The niches were once filled with statues, of which only seven now remain. The two lateral doorways have two elaborately twisted columns on each side, but partly concealed by plaster. The three rose-windows, though now blocked up, are still extremely beautiful. Above the porch a balcony runs along the front of the building, from which the bishop of the diocese reads, on every 29th of August, the bull in favour of Aquila, granted by Celestin V., who was consecrated pope in this ch. in 1294, and was afterwards buried in it. The interior of the ch. has a rich roof, and the floor contains several monuments to members of the order of the Celestins. The monument of Celestin V., by *Girolamo da Vicenza*, erected in 1517, is of marble and covered with a profusion of arabesques. The choir is Gothic altered into a classic style. The body of the building was greatly injured by the earthquake of 1703. In this church are preserved some good paintings by *Ruter*, a Celestin monk, the pupil of Rubens, who has left here some interesting works, containing historical portraits. The most important are the Coronation of Celestin V. in the presence of Charles II. of Anjou, and his son Charles Martel; the defeat of Braccio at the siege of Aquila; and the life and miracles of Celestin V.

In many of the other churches and public buildings are objects of interest. *Santa Chiara* has a fine picture by *Niccolò Alunno*, signed by the artist with the date 1486; it represents the Crucifixion with four angels weeping, a monk at the foot of the cross, S. John weeping on the rt., the Virgin weeping on the l.; at the sides are four scenes from the life of Christ. There is another picture of the Virgin and Child with saints, perhaps by the same artist. *San Giuseppe* has a good Gothic tomb of a member of the Camporeschi family, who were Lords of Aquila—it was erected in 1432 under the Angevin dynasty. *Santa Maria di Paganica* has a fine doorway, with rich carving, and a ruined rose-window. *San Silvestro* has a window and doorway, with old Gothic side window closed up, and a picture of the Baptism of Constantine, one of the good works of art in the city. Inside the Gothic doorway there are some frescoes by the school of Giotto. *San Domenico* has a handsome window. *S. Maria di Soccorso* has a simple but very pretty façade, adorned with sculptured animals full of life and true to nature. *Santa Giusta* has the richest window in Aquila; the bands rest on figures in different attitudes, and of grotesque forms. Behind this ch. is an old Gothic house with a room painted in fresco; over the entrance is an inscription with the date 1462, and a quaint Latin distich alluding to the name and arms of the proprietor. In the Strada Romana is a curious old house with Gothic windows, porches, &c.

The *Palazzo Torres* contains a picture gallery, among which are:—a Magdalen by *Annibale Caracci*; a St. John by *Guercino*; a Magdalen by *Paolo Veronese*; Martyrdom of St. Catherine by *Baroccio*; the Democritus of *Guido*; Christ with the Cup by *Andrea del Sarto*; an admirable portrait

of Card. Torres, by *Domenichino*. But the *chefs-d'œuvre* of the gallery are a Stoning of Stephen, on copper, by *Domenichino*, and a Last Supper by *Titian*, on marble.

The *Palazzo Dragonetti* has also some paintings, among which are several by *Pompeo di Aquila*, a native artist of the 16th cent.

The *Citadel*, built in 1534 by the Spanish engineer Pirro Luigi Scriva, is one of the most massive and imposing fortresses of the 16th cent. in Italy, though useless against modern artillery. It is a regular square, flanked by low round towers; its curtains are 24 ft. in thickness, and the fosse which surrounds it is 70 ft. broad and 40 ft. deep. Over the gateway are the arms of the Emperor Charles V. The walls, built with extraordinary strength, have been unaffected by any of the earthquakes from which the city has suffered. A portion of the fortress is now used as a prison, and a small garrison is maintained in it.

The old *Palazzo del Governo*, built also in the time of Charles V. by Battista Marchirolo, was the residence of his natural daughter Margaret of Austria, who, after the death of her husband Ottavio Farnese, governed this province. It is a large building, with a lofty tower; but a portion of it was thrown down by the earthquake of 1703.

The siege of Aquila and the death of Braccio Fortebraccio da Montone are among the interesting events in Italian history. The battle, which ended in the overthrow of that great condottiere, the rival of Sforza and perhaps the most complete specimen of the Italian chivalry of the 15th cent., was fought between the city of Aquila and the hill of San Lorenzo, June 2, 1424. The combined armies of Joanna II. of Naples, Martin V., and Filippo Maria Duke of Milan, under the command of Jacopo Caldora, were three or four times superior in strength to that of Alfonso of Aragon, commanded by Braccio; and yet the battle would undoubtedly have been decided in his favour, if his signals had not been misunderstood by his reserve. In the fight Braccio was wounded and thrown from his horse; his followers fled, panic-struck at the sight, and the day was lost. Braccio was carried into the tent of Caldora, where he was treated with all consideration; but he neither spoke after he fell, nor noticed even his own followers whom Caldora summoned to attend him. The surgeons declared that his wound was not mortal; but he, determined not to survive his defeat, died on the 5th June, after passing three days without food, and without uttering a word. The astrologers had predicted that neither Sforza nor Braccio would long survive each other, and the death of Sforza by drowning in the Pescara is supposed to have caused Braccio to believe that his own days were numbered. His body was taken to Rome by Lodovico Colonna, where Martin V. refused it the rites of burial as of an excommunicated person; and it still remains unburied in the sacristy of the church of San Francesco dei Conventuali at Perugia. (*Handb. for Central Italy*, Rte. 107.)

From Aquila a new road has been constructed, through the passes of Monte San Franco, to Teramo (Rte. 143). The excursion to *Amiternum* (3 m., see above) can be made conveniently from Aquila, and this is now the most convenient point for the ascent (with guide) of the *Gran Sasso d'Italia* (see Rte. 143), which will require nearly 12 hrs. Carriage may be taken from Aquila to *Assergi*, whence mule to (3 hrs.) *Campo Periculo*, where a hut has been erected by the Alpine Club. From this point the ascent can be made on foot in 3 hrs.

A carriage-road now leads by the wild pass over the mountains from Aquila to the Lake of Celano by Rocca di Cagno, Rocca di Mezzo, and Ovindoli. (Rte. 144.) And by this road *Arezzano* (32 m.) may be reached in 7 hrs. and thence to *Roccasecca* in 4 hrs.

In the Abruzzi the traveller will see in their homes the *zampognari*, or *pifferari*, the bagpipers who so regularly visit Rome and Naples every Christmas, that the season would seem wanting in one of its ancient customs in the eyes of the Romans and Neapolitans, if they did not come to greet it with their carols and their hymns. During the rest of the

year they live chiefly on the profits realized by their six weeks' visit to Rome. Their dress at home is quite as picturesque as it is at Rome; pointed hats, plush or sheepskin breeches, and short cloaks, colourless from exposure and wear; a costume which the pencil of Penry Williams has made familiar to the British public.

EXCURSION TO THE CICOLANO DISTRICT, AND TO THE CASTLE OF PETRELLA.

The traveller desirous of investigating the early antiquities of Italy, may, while in this neighbourhood, visit the *Cicolano District*, lying between Rieti and Tagliacozzo, on the rt. bank of the Salto. The excursion must be made on horseback, and can be undertaken either from Rieti, from Civita Ducale, or from Aquila. There are few parts of Italy so little known. The country presents an almost unvarying succession of deep ravines descending from the central ridge of the Apennines, lying between steep hills of moderate elevation and profusely wooded. Upon these hills, scattered over a considerable tract, are the remains of a series of ancient towns, mentioned by Dionysius of Halicarnassus as being the sites of the *Aborigines*, entirely ruined and deserted when he wrote. Martelli, a local antiquary, was the first who proved the accuracy of the descriptions of Dionysius, and Mr. Dodwell and Mr. Keppel Craven subsequently confirmed his observations. It is exceedingly difficult to determine the position of these towns from the ancient names; but *Torano*, near *Sant' Anatolia*, at the N. base of Monte Velino, which possesses vestiges of Cyclopean walls, is considered to be the *Tiora* of Dionysius, where Sta. Anatolia suffered martyrdom under the emperor Decius. The sites of the other towns mentioned by Dionysius are still undetermined, and will probably never be ascertained with accuracy; but the traveller will derive sufficient interest in finding a cluster of cities whose massive walls and other ruins mark the position of the aboriginal settlements precisely as they are described by that historian. The district is now inhabited by shepherds, whose villages are scattered over the valley of the Salto. The proprietors reside on their estates, and it is to them that the traveller must look for hospitality; it will therefore be desirable that he should provide himself with recommendations to some of them.

In this district, about 3 m. on the E. side of the Salto, is the village of *Petrella* (4237 Inhab.), once a feudal possession of the Colonna family. In the castle, now in ruins, was perpetrated towards the close of the 16th cent. the murder of *Francesco Cenci*, at the instance of his wife and daughter, a crime that has been rendered celebrated by the poetry of Shelley, and in the person of Beatrice by the pencil of Guido.

> "That savage rock, the castle of Petrella,
> 'Tis safely wall'd, and moated round about:
> Its dungeons under ground, and its thick towers,
> Never told tales; though they have heard and seen
> What might make dumb things speak."

The story has been told by Keppel Craven in his 'Travels through the Abruzzi,' and more accurately still, as derived from a cotemporary MS., in an article of the 'Quarterly Review' (April, 1858). Francesco Cenci, the victim, was a Roman noble, the son of a Treasurer or Minister of Finance of Pius V., who had amassed, as such functionaries were wont to do, a colossal fortune—a man of debauched and most dissolute habits: he had been twice married, having several children by his first wife, two of whom were murdered in their youth; of 3 who survived, Beatrice was the eldest, and remarkable for her beauty, which has been handed down to us in Guido's lovely portrait now in the Barberini gallery at Rome. Subjected to every species of ignominy and insult, Beatrice and her stepmother Lucrezia, unable to bear up against it, were determined to rid themselves and society of such a monster—for which purpose, aided by a certain Monsignore Guerra, who became enamoured with Beatrice, they employed two paid assassins to waylay Francesco on his annual journey to the

Castle of Petrella, his usual summer residence. This part of their design having been thwarted, the two women resolved to have the murder perpetrated in the very den of his iniquities. On 9th September, 1598, Lucrezia and her stepdaughter having previously drugged the unfortunate wretch, introduced the assassins into his chamber; and on their hesitating to perform their task, it was Beatrice herself who not only urged them on and emboldened them to commit the murder, but virtually assisted them in it. The deed was effected nearly in the same way as Jael slew Sisera of old, and is thus described in an almost contemporaneous document:—"*Rentrarono* (the assassins Martino and Olimpio), *resoluti aspettati dalle Donne, onde porta su un occhio del dormiente una frezza, l'altro con un Martello gliela conficcò in testa, e una altra conficcarono nel collo, onde quella misera anima fu rapita del Diavolo* (*como si crede*)." The crime having been discovered, and one of the murderers having confessed his guilt, the stepmother Lucrezia, with Beatrice and her brothers, were arrested and tortured, and having confessed their guilt were tried and convicted. The circumstances, however, which had driven the two women to devise and participate in the tragedy were such as to offer some extenuation for so atrocious an act, and, although no doubt could be entertained of their guilt, yet many of the leading families of Rome, with whom they were allied, made great efforts to obtain their pardon from the reigning Pontiff Clement VIII. Whilst all was uncertainty as to their fate, a nearly similar crime, the murder of a princess, Santa Croce, by her son, decided theirs. Beatrice and Lucrezia were ordered to be beheaded; Giacomo Cenci, the elder brother, to be quartered; whilst the younger, Bernardo, then only 15 years of age, was pardoned at the intercession of the celebrated lawyer Farinacci, but on the cruel condition of being seated on the scaffold when the rest of his family suffered their sentence. This inhuman exhibition took place in front of the Castle of St. Angelo at Rome, on the 11th of September, 1599. The Castle of Petrella is now a picturesque ruin. The Cenci family still exist at Rome, having taken the additional name of Bolognetti for a feudal inheritance; they are lords of Vicovaro, the ancient Varia, on the road from Tivoli Subiaco (see *Handbook of Rome, Environs*). The large possessions of the Cencis, which were confiscated on the condemnation of the murderers of Francesco, were restored by a decision of the courts of law in the reign of Paul V., and have not passed into the hands of his family the Borgheses, as is very generally believed at Rome.

From Petrella the traveller may proceed to Antrodoco, to Citta Ducale, or to Rieti. The last route will be the easiest, following the Salto torrent from Tagliacozzo to Rieti.

The other towns of the Cicolano District, all upon eminences on either side of the Salto, are *Pendenga*, *Capodosso*, *Mercato*, and *Pesce Rosceano*, on the left bank: *Mercatelli*, *Vario*, *Offaga*, and *Comervano*, on the right.

The projected rly. from Rieti to Tagliacozzo and Sora will pass through this district.

Rly. from *Aquila* to *Solmona* (38 m.; 3 trains daily in 2¼ hrs.). The rly. and the road (which is the old Consular Road of the Abruzzi), on leaving Aquila, descends the valley of the Aterno, but the rly. gradually separates from the road, keeping more S. direct for Solmona, whilst the road runs direct for Popoli. The Stations on the *Rly.* are (5 m.), *Paganica*, (5 m.) *San Demetrio*, (3. m.) *Fagnano*, (3 m.) *Fontecchio*, (3 m.) *Beffi*, (3 m.) *Acciano*, (3 m.) *Molina*, (5 m.) *Rajano*, (6 m.) *Solmona*.

[Following the *road*, at the 5th m., on a hill on the other side of the river, is *Fossa*, which marks the site of *Aveia*, a city of the *Vestini*. From the high ground the view towards Aquila is extremely fine. The numerous villages scattered over the valley, the cultivation of the land, the windings of the river, and the snowy mountains in the distance, combine to form a scene of peculiar interest.

17 m. *Civita Retenga*, a village with

an old castle on the hill, is the half-way house of the vetturini. It is at the 112th m. from Naples, and 15 m. from Aquila. About 5 m. E. is the town of *Capestrano* (3374 Inhab.), the birth-place of S. Giovanni da Capestrano, the Franciscan who headed the crusade against the Hussites in Bohemia, afterwards joined the army of John Hunyades against the Turks, and was present at the battle of Belgrade, in 1456. He died soon afterwards at Villach, and was canonized in 1690 by Alexander VIII. In the church of Capestrano is buried Alfonso Piccolomini, Duke of Amalfi, who was murdered near Solmona by Carlo Sanframondi, Count of Celano, in 1498, two years after his marriage with the beautiful Joanna of Aragon. Beyond *Navelli* the road enters on a cheerless elevated plain, and is carried by skilful windings down the mountains that form the N. boundary of the valley of Solmona. The view of this valley, encircled by mountains and diversified by the richest vegetation, is very striking.

16 m. *Popoli* Stat. on the rly. N.E. 43 m. to Pescara (see Rte. 143), (6708 Inhab.—Inns: *America; La Posta*, tolerable), a dirty town situated at the foot of the mountains, at the junction of the roads from Aquila, Solmona, and Chieti, and 1 m. below the union of the Aterno with the Gizio. The ruined castle of the Cantelmis, dukes of Popoli, is finely placed on an eminence above the town, and adds greatly to its picturesque appearance. The ch. and many of the houses exhibit the same peculiarities of architecture as those of Aquila and Solmona; the most conspicuous is the dilapidated Cantelmo palace, with its fine Gothic windows and armorial shields.

A circular tower, without door or window, over the bridge of the Aterno, has an inscription with the words *Resta! Resta!*—but its history is unknown.

A good road and the rly. from Pescara along the rt. bank of the *Gizio* leads to Solmona. 1 m. beyond Popoli are the ruins of *Il Giardino*, a villa of the Cantelmis.

About 2 m. farther a mountain road (16 m.) branches off on the rt. to Avezzano and the Lake of Fucino. It passes by *Bajano* and *S. Pelino*, near which, in an elevated plain, are the ruins of *Corfinium*, the capital of the *Peligni*, the seat, during the Social war, of the allied provinces, who changed its name to *Italica*, and erected in it a spacious Forum and Senate-house. The Gothic *Ch. of S. Pelino* is built of materials taken from the ruins, some of which exhibit inscriptions: in its ambo some sculptures of the Evangelists, and panels executed in the last half of the 12th cent. The *Via Valeria* may be traced near it, bordered in many places by the ruined tombs. 1 m. farther, at *Baiano*, are remains of 2 aqueducts constructed to convey the waters of the *Aterno* and the *Sagittario* to Corfinium. From Baiano the road ascends through fine scenery and oak-forests to *Goriano Sicoli*, where the valley of the Aterno opens towards Aquila. Hence a narrow glen, which was traversed by the *Via Valeria*, leads by La Forchetta to the summit of the Forca Caruso, the ancient *Mons Imeus*, a mountain pass, through which the N.E. wind blows sometimes in winter so violently as to render the pass impracticable. A descent leads by Colle Armele to the shores of the lake of Fucino, from which a level road of 6 m. to Avezzano. (Rte. 144.)]

9 m. *Solmona* Stat., 20 min. from the town (15,019 Inhab.—Inn: *Della Lombardia*), the chief town of the district of the same name, and the see of a Bishop, occupies the site and retains the name of the birthplace of Ovid.

> Sulmo mihi patria est, gelidis uberrimus undis. *Trist.* IV. 9.

The position of the town, in the centre of the basin watered by the Gizio, and surrounded by lofty mountains, is so highly picturesque, that the traveller will hardly wonder that Ovid was so much attached to it, and found it too far away from the scene of his exile:

> Sulmonis gelidi, patriæ, Germanice, nostræ; Me miserum, Scythico quam procul illa solo est. *Fast.* IV. 81.

The earthquakes of 1803 and 1804

destroyed many public buildings. It abounds in curious fragments of Gothic architecture, but the streets and houses have a ruined and unfinished appearance. The *Palazzo del Comune*, or Town Hall, is a remarkable specimen of the cinquecento style. The three doors are richly carved, and one has a pointed arched canopy with foliation of great beauty. The pointed windows above are even more richly worked; they are inserted in a square frame elaborately carved, and show the combination of the Gothic and classic styles. Over the rt.-hand window is the date 1522. The house of Baron Tabassi has an elaborate window with the inscription: "Mastro Petri da Como fece questa Porta, A.D. 1448." In the principal street is the *Cancelleria*, in front of which is a wretched statue of Ovid in clerical robes, holding a book inscribed S. M. P. F. This street is divided from the public square by an aqueduct with pointed arches, built in 1400. Near it is the fine doorway of the *Ch. of S. Francesco d' Assisi*, destroyed by the earthquake. It consists of round arches resting upon 6 columns, and is one of the finest examples of this style in Italy. The ch. in its original state must have been a noble structure, as is shown by the rose-window and doorway of the other front. Another rose-window and doorway of Italian Gothic may be seen at *Santa Maria della Tomba*. The interior has a nave with pointed arches, resting on five low massive columns, with capitals of different styles, greatly resembling our old English churches. The square marble pulpit is Gothic, resting on columns. The *Cathedral* retains fragments of its original Gothic architecture. Outside the gate towards Popoli is the *Ch. of San Panfilio*, with a beautiful Gothic doorway, and in its crypt an alto-relievo of the Madonna and Child, thoroughly Byzantine, of the 8th or 9th cent. The *Nunziata* is an hospital for the maintenance and education of the foundlings of the Abruzzi. Solmona is celebrated for its sugarplums (Confetti di Solmona). A great deal of the parchment used by bookbinders at Rome and elsewhere was formerly manufactured in this neighbourhood.

2 m. from the town, at the base of the mountain ridge of the Morrone, is the suppressed *Monastery of S. Pietro Celestino*, one of the most magnificent religious edifices in Europe, built with materials taken from the ruins of Corfinium. It was founded as the chief seat of the order of the Celestins, in honour of Pietro da Morrone. The French Government suppressed it, and it is now used as a house of industry for the juvenile paupers of the metropolis. The domestic arrangements of the monastery are probably more complete than those of any other similar building in the world. The ch. retains most of its marbles and decorations. In a dark recess is a remarkable monument of the Cantelmo family, by *Silvestro di Aquila*. In front of the monastery are some springs, the *Fonti d'Amore*; and on the slopes of the hill ruins of reticulated masonry are shown as the *Stanze di Ovidio*, the remains, possibly, of one of the poet's villas. Higher up the hill, above these ruins, is a small stone hut, placed on a projecting ledge, which has acquired peculiar sanctity as the *Hermitage of S. Pietro da Morrone*. It was from this retreat, in 1294, that this venerable man was dragged, at the age of 76, to fill the papal throne, under the name of Celestin V., a dignity he abdicated five months afterwards. Here the archbishop and the two bishops, who had been sent by the conclave to announce his elevation to the Papal chair, fell upon their knees before the hermit, and so astonished him with the news, that he sought to escape from his new and unexpected honours by flight. It was here also that Charles II. and his son Charles Martel came to accompany the new Pope to his coronation, and held the bridle of his mule as he made his entry into the city of Aquila, where his consecration took place in the presence of a vast multitude.

The memory of Ovid naturally gives an interest to everything connected with Solmona. When its inhabitants revolted against Alfonso of Aragon, he

suspended the sentence of fire and sword out of respect for the poet; proving, says his historian Panormita, that he was more generous than Alexander, who spared nothing at Thebes but the house of Pindar. Scarcely any vestiges of the ancient city remain; but the cold and abundant streams which the poet described among the characteristics of his native valley, still form one of its remarkable features.

Pars me Sulmo tenet Peligni tertia ruris;
Parva, sed irriguis ora salubris aquis.
Amor. II. 16.

The ascent of the *Monte Amaro* (see Rte. 143), the highest point of the Majella, may be conveniently made the whole way on muleback in 9 hrs. from Solmona, passing by *Pacentro* and sleeping on the road at *Campo di Giove*.

EXCURSION TO THE LAKE OF SCANNO.

[Travellers may devote a day to an excursion to the *Lake of Scanno*. It is about 15 m. from Solmona, a great part of which must be performed on foot. The path ascends the course of the *Sagittario*, a bright mountain stream, called also *Acqua della Foce*, from the peculiar defiles through which it passes near *Anversa*. This gorge, through the whole of which eagles and ravens abound, is in every respect one of the most singular in the chain of the Apennines. The village, which stands on an eminence on the rt., with its shattered castle commanding the entrance of the pass, and the hamlet of *Castro di Valva* hanging almost over the vale from a precipitous rock on the opposite side of the torrent, add greatly to its picturesque character. At its extremity, near Villa Lago, the Sagittario is seen bursting forth from the high mass of rock which forms the boundary of the glen. Here, at a spot called the *Stretti di S. Luigi*, the pass becomes of such fearful height and narrowness as to be totally impassable in rainy or stormy weather. Into this chasm the stream emerges through subterranean communications from the lake, which is about 1 m. distant. After leaving the ravine of the Sagittario, a short ride across a plain brings us to the lake. "The Lago di Scanno," says Mr. Lear, "is really one of the most perfectly beautiful spots in nature, and the more for being in so desert a place. Its dark waters slumber below bare mountains of great height, and their general effect might recall Wastwater in Cumberland, but that every craggy hill was of wilder and grander form, and that the golden hues of an Italian September evening gave it a brilliancy rarely known in our own North. At the upper end of the lake, which may be 1½ m. in length, an avenue of beautiful oaks, dipping their branches into the water, shade the rocky path, and lead to a solitary chapel, the only building in sight, save a hermitage on the mountain beyond." A path of 1½ m. along the Sagittario leads to the town of *Scanno* (2515 Inhab.), situated in a narrow valley of little interest. It has a local reputation for the beauty of its women, and for the Greek character of their costume.

A mountain-path, of about 6 m., leads from Scanno on the rt., and joins the high road between Solmona and Naples, near the post station of Valloscura on the Piano of Cinque-Miglia.]

The Rly. at present terminates at Solmona. A 2-horse carriage may be obtained for about 12 fr. to 26 m. Castel di Cangro, and there is a *diligence* daily in 10 hrs. through Castel di Sangro and Isernia to *Caianiello* Stat. on the Rly. to Naples.

Resuming the post-road to Naples, a straight road leads to the base of the lofty range of mountains which bound the plain on the south. In this extremity of the valley the country is rich and highly cultivated, interspersed with cottages and hedge-rows which recall some of the beautiful home-scenes of England; the reputation of the peasantry, however, is not quite of the same peaceful character. The ascent begins under the town of

5 m. *Pettorano*, where there is a tolerable country inn, and continues with little intermission for 5 m. At

Pettorano the last view over the valley of the Gizio and the plain of Solmona is one of those rare prospects which are never forgotten by the traveller; it is one of the finest scenes of its kind in Italy. The whole plain, 13 m. long, is spread out like a map at the foot of the pass, and the distant prospect is bounded by a long line of snowy mountains, above which the *Gran Sasso d'Italia* is conspicuous. The Gizio rises in the ravine below Pettorano. A wild defile, 2 m. in length, brings us to

6 m. *Valloscur* (Inn: *La Posta*, tolerable). This village well deserves its name, for it is placed in a deep precipitous ravine in one of the most desolate quarters of the pass. The ascent which follows is very steep, and the country is wilder and more dreary than that already passed. It is, however, a perfect picture of this peculiar class of scenery: the rocks in the deep ravines below the road are often so curiously broken that they have all the appearance of Pelasgic walls. At 2 m. from Valloscura we enter on the *Piano di Cinquemiglia*, which forms the summit of the pass. This plain, which, at the 82nd m. from Naples, is 4298 ft. above the level of the sea, and is enclosed by much higher mountains, is perhaps the most wintry spot in Italy. The sudden falls of snow, and the stormy winds to which it is exposed, make it dangerous and often impassable in winter, and sometimes even late in the spring. Heavy falls of snow have been known to take place even in June. In February, 1528, 300 Venetian soldiers perished in crossing it; and a similar fate awaited 600 Germans under the Prince of Orange in March, 1529. A double line of high posts marks the direction of the road through it. In the spring and autumn it is one of the principal stations of the shepherds on their annual migration to and from Apulia. In the spring they bring their flocks from the plains of the Tavoliere to the mountain valleys above Aquila, where they take up their summer quarters, and towards the middle of autumn they return to Apulia for the winter. At the S. extremity the road is carried through a narrow pass, offering one of the finest views on the whole journey, to

11 m. *Roccaraso* (1857 Inhab.), a picturesque place, which is the highest inhabited village in South Italy, the Casa Angeloni in it being 4370 ft. above the level of the sea. From here a road branches off on the l. to Palena and Lanciano. (Rte. 143.)

A long and steep descent leads down from Roccaraso into the valley of the Sangro. The mountains are bolder in their forms than those already passed, and are covered with dense forests of oaks, among which bears are bred and hunted. The views over the valley of the Sangro and the mountain-tract beyond Isernia, with the snowy range of the Matese in the distance, are very fine.

8 m. *Castel di Sangro* (5239 Inhab.—Inn: *La Posta*, clean; the best on this road: the landlord supplies horses), a curious old town at the base of a rocky hill at the extremity of a plain 6 m. long and 2 broad, through which the *Sangro* (*Sarus*) winds its course. It is surmounted by the ruins of the feudal castle of the Counts of the Marsi. Many of the houses are remarkable for their architecture. They generally have coats of arms over the doors, a common practice in the Abruzzi. One near the inn bears the date of 1374. *Diligence* daily for Ortona on the Adriatic, passing through Lanciano (see Rte. 143).

EXCURSION TO BARREA, ALFIDENA, AND LA META.

[The traveller fond of mountain scenery may make an interesting excursion from Castel di Sangro to S. Germano; but he should not undertake it without securing a good guide and letters of introduction to some resident proprietor at Alfedena and Picinisco. The best way of obtaining them is by applying to the local authorities at Castel di Sangro. From this town a path of 6 m. leads along the

plain of the Sangro to the village of *Scontrone* (1331 Inhab.), placed on its l. bank, in the midst of pine-forests. From here the path ascends the river through a romantic valley, which gets wilder and narrower as it approaches *Barrea* (1806 Inhab.), placed on the top of a mountain overhanging the deep ravine through which the Sangro flows. This river rises near the village of *Gioia*, one of the coldest spots in Italy, from under the group of mountains which enclose the Lake Fucino on the S.E.; it runs below the villages of Pescasseroli and Opi, in an upper valley shut in on the N. by the *Monte Greco* or *Cinazza* (7875 ft.), and on the S. by the mountain on which stands Barrea, which from this circumstance derived its name (*barrier*). From this upper basin the Sangro has found its way to the lower valley through a very deep gorge cut through the sides of the mountains. This gorge is so narrow as to be spanned by an old Gothic bridge of a single arch nearly 150 ft. in height. From Barrea we retrace our steps southwards, following the rt. bank of the river, to *Alfedena* (2100 Inhab.), a convenient sleeping-place for the first evening. It stands opposite Scontrone, on the bank of the *Rio Torto*, a small stream which runs through the town, and through a narrow cleft in the rock precipitates itself into a dark and deep chasm. In the parapet of the bridge over it is encrusted an old Oscan inscription. Alfedena retains nearly the name, although not exactly upon the site, of *Aufidena*, a city of the *Caraceni*, the most northern tribe of the Samnites, which was taken by storm by the consul Cn. Fulvius, B.C. 238. On a hill on the l. bank of the river are some remains of polygonal walls. From Alfedena a mountain-path of nearly 18 m., a great part of which must be performed on foot, crosses a high ridge of the mountain of *La Meta* by the *Passo del Monaco*. During the ascent the views of the stupendous rocks and frightful precipices of La Meta, which on this side falls almost perpendicularly, are really magnificent. The path traversing the high valley (4795 ft.), in which is the source of *La Melfa*, near the chapel of the Madonna del Canneto, descends to *Picinisco* (3417 Inhab.), the 2nd night's rest, situated on a lower slope of La Miele. The easiest way of ascending this mountain is from Picinisco, where guides can be hired. July and August are the best months to undertake it. The time required will be about 12 hours; but the view from its highest summit (7480 ft. above the sea), extending from the *Monte Corno* in the Abruzzi to the *Monte Alburno* near Pæstum, and from the Adriatic to the Mediterranean, fully compensates for the fatigue of the ascent. The chapel of *S. Maria del Canneto*, in August, is the scene of a *Festa* to which thousands of peasants, in their picturesque costumes, flock from the adjoining provinces. From Picinisco a good path of 6 m. leads to Atina, from which there are roads to Sora and San Germano. (Rte. 144.)]

From Castel di Sangro a carriage takes 5 hrs. to reach Isernia. The high road, after a tedious ascent, passes through

Rionero, a poor village, beyond which the road commands, on the rt., the small plain of the *Volturno*, with those windings from which the river is supposed to derive its name.

[A path of nearly 5 m. leads from Rionero to the source of this river and *Castellone*, near which are the ruins of the Lombard monastery of *S. Vincenzo a Volturno*, so famous in the middle ages as to have been visited by Charlemagne, and in later times celebrated for its archives. It was suppressed and destroyed at the French invasion, when its collections were transferred to Monte Casino. The walk from Rionero to its ruins, and back to rejoin the high road at the *Taverna di Vandra* near the 62nd m. from Naples, will not take, for a good pedestrian, more than 5 hours, and the tourist who can afford the time will be highly repaid by the beauty and singularity of the scenery.]

A descent of 4 m. brings us to the post-station called

16 m. *Piano di Foroli*, on leaving which

the road passes the Taverna di Vandra, a miserable osteria, and then rapidly descends into the valley of the Vandra, from whence it ascends a high mountain called *Il Macerone*, a spur of the Apennines. At the cottage of the Gendarmeria at its base the view, looking back over the mountains of Roccaraso and the valley of the Vandra, and S. over the district of Isernia and the snowy peaks of Matese in the distance, is beautiful beyond description. On the l., built on a high precipitous rock, is *Miranda*, with a large baronial castle.

11 m. *Isernia* (9066 Inhab.—Inn: *Locanda di Pettorossi*), the capital of the district, the ancient *Æsernia*, a city of Samnium. Its commanding position, and the massive remains of its polygonal walls, which constitute the foundations of the modern ones in nearly their whole circuit, afford a proof of the military skill which the Roman historians ascribe to the Samnites. During the Social War, after the fall of Corfinium and Bovianum, it became for a time the headquarters of the allied Italians. The high road passes outside the E. wall, between the city and a deep valley watered by the river called the Fiume del Cavaliere. In the lower part of this bottom is a rocky mound, with an old circular ch. dedicated to *SS. Cosma and Damiano*, now used as the public cemetery. The fame of these saints in the cure of disease was so great, that people from all parts of the kingdom formerly crowded to their shrine at Isernia, during the September fair, to purchase masses for their restoration to health, or to deposit offerings for benefits received. Red wax models of different parts of the human body affected by disease were exposed for sale to those who came in search of health. Many of these offerings were of such a character that Sir William Hamilton and Mr. Payne Knight, who in the last cent. investigated the origin of the ceremony, believed it a remnant of the worship of Priapus. In 1780 the government, to suppress the scandal, prohibited the sale or presentation of the objectionable class of *ex voto* offerings; but the practice had taken so firm a hold on the public mind that when Sir Richard Colt Hoare visited the town 10 years later, he was able to procure specimens of the forbidden emblems. The fair is now remarkable chiefly for the display of costumes of the inhab. of the Abruzzi and Terra di Lavoro. Below the ch. is a precipitous hill covered with an ilex grove, surrounding a monastery of the Capuccini, remarkable for the picturesque beauty of the site.

The modern town has manufactories of woollens, paper, and earthenware, and is the see of a bishop. It consists chiefly of one narrow street, running along the crest of the hill. In the middle of the town is a fine old fountain, with 6 rows of arches supported on short columns of white marble of different designs. Near the ch., destroyed by the earthquake of 1804, is an old tower, supposed to have belonged to a gateway of Norman times, at the base of which, on each angle, are 4 mutilated statues. In the adjacent street are foundations of massive buildings, and a rudely sculptured lion, apparently as ancient as the Samnites themselves. Among the inscriptions discovered in the town is one in honour of Septimius Paterculus, præfect of the Pannonian cohort *in Britain*, and of the Spanish cohort in Cappadocia, and Flamen of the Emperor Trajan: another is in honour of Fabius Maximus, *instavratori moenivm pvblicorum*. The antiquities appear to have been destroyed in the middle ages, when the city was fortified, as many semicircular towers and walls of that period are still to be seen. The frequent earthquakes have also contributed to their destruction. The great curiosity of Isernia is the *ancient aqueduct*, hewn in the rock. It begins at the bridge on the Solmona side, where the water enters the channel. It is long, and has six airholes or *spiracoli*, the deepest of which is said to be 96 palms (82¾ feet). It supplies the fountains and manufactories of the town with water.

From Isernia a road leads by Boiano (the ancient *Bovianum*) and S. Giuliano, from which branch off the high road from Naples to Campobasso,

and that to Lucera and Foggia. (Rte. 145.) A *diligence* runs daily from Isernia through Baiano to Campobasso.

A rapid descent from Isernia along an excellent road brings us to the valley of the Volturno, passing under the hamlet of Macchia; and the village of Montaquila is seen on a hill above the rt. bank of the Volturno; crossing which by a fine bridge, and leaving the town of *Monteroduni* (3060 Inhab.) 2 m. on the l., we continue along the road to Venafro. The approach to which is very beautiful; a rich succession of groves and highly cultivated glades, surrounded by hills covered with fine oaks, recall in many parts some of the finest combinations of English scenery.

16 m. *Venafro* (4461 Inhab.—Inn: *Locanda Maccarri*, tolerable; there is a fair café adjoining), the ancient *Venafrum*, is situated at the W. extremity of the plain of the Volturno, 3 m. from the river, on the lower slopes of the lofty mountain of Santa Croce, upon which, about half-way up its side, are the ruins of an old tower. At the base of the mountain rise the copious springs which form the Fiume di San Benedetto. Another spring in the neighbourhood retains the name of the *Fons Papiria*. The slopes of the hills are still covered with olive-groves, as in the days of Horace:—

> . . . . . insuper addes
> Pressa Venafranae quod bacca remisit olivae.
> *Sat.* II. 4, 68.
>
> . . . . . viridique certat
> Bacca Venafro.
> *Od.* II. 6.

Its antiquities have nearly all disappeared, and the only vestiges now remaining are some fragments supposed to belong to the amphitheatre, a small portion of the polygonal walls, and some inscribed stones. The modern town, placed below the site of the ancient, is the see of a bishop, and is highly picturesque from a distance. The feudal castle of the celebrated Caracciolos, occupying a commanding position above it, had formerly fresco portraits of the horses for whose breed this branch of the family was famous; but it has lost all its grandeur, and is now hardly worth a visit. Many of the inscriptions recording the names of the personages to whom the horses were presented or sold are curious: one is dated 1524. Venafro was twice desolated by the plague in the last cent.

A road from Venafro to S. Germano across the *Monte Sambucaro*, passes by *Cepagna* and *S. Pietro in Fine*, following nearly the line of a branch of the ancient Via Latina, which led from Venafrum to Casinum.

After Venafro the road is level. At the point where it approaches the Volturno, a bridge, called the Ponte Reale, leads to the Royal Chase of Venafro, which abounds with majestic oaks and is full of wild boars. The road proceeds at a little distance from the rt. bank of the river, passing on the rt. the villages of *Cepagna*, *Vallecupa*, *Bocca Pipirozza*, *Sesto*, and *Presenzano*. The hills are finely wooded: the high cultivation of the plains gives great variety to the landscape.

Leaving Presenzano upon the declivity of a hill on the rt., the road soon reaches the

16 m. *Caianiello Vairano* Stat., where the traveller can join the direct Rome and Naples rly. For remainder of route to Naples (4 trains daily, in 2 to 3 hrs.) see Rte. 140.

ROUTE 143.

ANCONA TO FOGGIA BY PORTO S. GIORGIO [FERMO], SAN BENEDETTO [ASCOLI], GIULIA NUOVA [TERAMO, AND THE GRAN SASSO], PESCARA [CHIETI AND POPOLI], ORTONA [LANCIANO] AND S. SEVERO.—RAIL.

Distance, 201 m.; *time*, 7¼ to 12 hrs.; *trains*, 3 daily.

This line along the shores of the Adriatic forms, in conjunction with

that between Foggia and Naples (see Rte. 146), the most direct route to Naples, and is now a portion of the great high route *viâ* Brindisi (Rte. 148) to India.

The town of *Ancona* is described in Rte. 87 *Handbook for Central Italy*, and the *Rly.* as far as

43 kil. *Porto Civita-nova* Stat. will be found in Rte. 88 of the same Handbook. At Civita Nuova the Chienti is crossed.

7 kil. *S. Elpidio a Mare* Stat. (9177 Inhab.). The Terma is crossed to

9 kil. *Porto di San Giorgio* Stat. (3214 Inhab.: there are 3 Inns here), prettily situated on the Adriatic, and much frequented during the *villeggiatura* season. It is the *Castrum Firmanum* of Pliny. The scenery in its neighbourhood is fine. From this stat. there is a good road of about 5 m. to Fermo.

[FERMO (17,886 Inhab. *Inn:* Aquila), *Firmum Picenum*, an archbishop's see, and capital of a district. It is situated on a hill commanding a great extent of interesting country. During the Social War Pompey took refuge here after his defeat by Judalicius and Afranius, the latter of whom he eventually defeated under its walls. It was occupied by Cæsar on his march from Rimini. It was taken and retaken by Belisarius and Totila. The cathedral is dedicated to Sta. Maria Assunta. One of the churches is supposed to occupy the site of a temple of Juno. The college was founded in 1632, by Urban VIII. The neighbourhood abounds with charming scenery. "At Fermo are still shown the ruins of the house of Oliverotto, one of the model tyrants of Machiavel in his *Prince*. Oliverotto declared himself prince of Fermo, after having massacred his uncle, who had brought him up, and the principal inhabitants of the town, at a banquet; his reign did not exceed a year, as he was waylaid and strangled at Sinigallia, with Vitellozzo, his tutor in crime and in war, a victim worthy of his more dexterous rival Cesar Borgia." The citadel of Fermo was one of the last strongholds which Francesco Sforza possessed in the March of Ancona, during his struggle with the Pope and other Italian princes in the 15th cent. The see of Fermo is amongst the richest in Italy.]

Between Porto di S. Giorgio and the mouth of the Tronto the rly. runs near the sea, having the ridge of hills covered with villages on the rt., passing by

10 kil. *Pedaso* Stat., at the mouth of the Aso, descending from the hills of Montalto.

8 kil. *Marano* or *Cupra Marittima* Stat. Near this spot is supposed to have stood the celebrated temple dedicated to the goddess *Cupra*, which Hadrian restored in A.D. 127.

4 kil. *Grottamare* Stat., at the pretty village (3624 Inhab.) of the same name. Here was born in 1521 Peretti, Cardinal Montalto, afterwards the celebrated Pope Sixtus V.; his father was a gardener, and he himself began life as a swineherd. The *Ch. of S. Luca* was built on the site of his birthplace by his sister; it contains their portraits. A carriage-road leads to *Montalto*, a small town with a *castello* of the middle ages. The lower part of the *Cathedral* was built by Sixtus V.; it is surmounted by an upper ch., from the designs of Fonzaga. In the H. de Ville are portraits of the Pope and his family.

[5 m. inland from here is *Ripatransone* (5923 Inhab.), situated on a hill surrounded by walls; it is supposed to occupy the site of *Cupra Montana*. Pius V. in 1571 gave it the title of city; it has a cathedral dedicated to S. Gregory the Great. In the hill beneath the town is a remarkable cavern. Good roads of 7 m. connect Ripatransone with Montalto and *Offida*.]

5 kil. *S. Benedetto del Tronto* Stat. (6112 Inhab., *Locanda della Strada Ferrata*), the nearest stat. to Ascoli, 22 m. *Diligence* twice daily in connec-

tion with the trains, in from 3 to 4 hrs. The direct road leaves the coast at Porto di Ascoli, the former Papal frontier, near the mouth of the Tronto.

[ASCOLI, *Asculum Picenum* (22,937 Inhab. — Inn: *Locanda dell' Aquila*), the capital of a province and the see of a bishop, occupying a beautiful position on the Tronto, close to the former Neapolitan frontier, is a dull and dilapidated place. Asculum was the first city which declared against Rome at the commencement of the Social War. It sustained a memorable siege by Pompey, who compelled it to surrender and beheaded its principal inhabitants. During the Gothic wars it was besieged and taken by Totila. Its cathedral is said to have been built by Constantine, on the ruins of a temple of Hercules. It was the birthplace of Pope Nicholas IV. The fortress was built from the designs of *Antonio Sangallo*, and several of the public buildings were designed by *Cola dell' Amatrice*, whose Last Supper, painted for the oratory of the *Corpus Domini*, gained for him a distinguished name throughout the province. From Ascoli a carriage-road to Spoleto passes by Arquata and Norcia: it crosses the central ridge of the Apennines (see *Handbook for Central Italy*, Rte. 99); and a bridle-path leads by Civitella del Tronto from Ascoli to Teramo, 22 m.]

The *Tronto* (*Truentus*) was once the boundary of the Papal and Neapolitan States; on its S. bank is *Martin Sicuro*, upon the site of the Roman station of *Castrum Truentium*. (Inn: *Locanda Cesarini*.) The Tronto is 1 m. beyond Porto di Ascoli.

Between the Tronto and Pescara the rly. crosses a plain extending from the Apennines to the sea, and varying from several miles to only ½ m. in breadth. It is highly cultivated, and enjoys a mild temperature, but has little to interest the traveller.

14 kil. *Tortoreto* Stat.

10 kil. *Giulia Nuova* Stat. (4781 Inhab.—*Inn*: small, but tolerable). The town, on a hill 1 m. from the shore, was built in the 15th centy. by Giulio Acquaviva, Duke of Atri, who removed thither, as a healthier spot, the remaining inhabitants of *Castrum Novum*, which was then called San Flaviano, from the body of a saint of that name brought there from Byzantium in the middle ages. The ruins of S. Flaviano are below Giulia Nuova on the l. bank of the Tordino (*Batinus*).

The plain near them was the site of the battle, fought July 27, 1460, between the armies of John Duke of Anjou, commanded by Niccolò Piccinino, and of the Milanese allies of Ferdinand I. of Aragon, commanded by Alessandro Sforza and Federigo di Montefeltro. This battle, one of the most sanguinary conflicts in Italian history, lasted 7 hours, during the last 3 of which by torchlight. When the generals of each army recalled their men, neither was in a position to pursue the other, or to do more than retire from the scene of carnage, leaving all the baggage on the field. At daybreak the ravine near the castle was filled with the dead and dying; and a local chronicler records that there was not a foot of ground near it which was not covered with "bodies, blood, and armour."

EXCURSION TO TERAMO, CIVITELLA DEL TRONTO, AND THE GRAN SASSO.

[The road from Giulia Nuova leads along the rt. bank of the Tordino, through a well-cultivated country (omnibus twice daily in 2½ to 3 hrs., 2 fr.), to

14 m. TERAMO (19,721 Inhab.—*Inn*: tolerable), the ancient *Interamna*, the chief town of the district of the same name and capital of the province of Abruzzo Ulteriore I., a bishop's see, and the residence of many rich families, is situated just above the junction of the Tordino and the Vezzola. The Gothic C

thedral, once remarkable, has been sadly modernised. In the neighbourhood are remains of an ancient amphitheatre, ruins of temples, baths, and aqueducts; many statues have also been found here. The hills above the town command fine views of the Gran Sasso d'Italia.

From Teramo commences the great post-road of the Abruzzi, for that from Aquila to Popoli is a secondary branch. The distance from Teramo to Naples is 21¾ posts. The mail courier travels it daily, performing the journey in 38 hours.

A bridle mountain path of 14 m. leads from Teramo by *Campli* to

Civitella del Tronto (7727 Inhab.), placed on a hill near the Salinello. Its castle is built on a rock of travertine. From the town to the sea-shore, rounded masses of breccia, containing fossil shells, mixed with pebbles, occur. In 1557 the Duke de Guise, who commanded the army of Henry II. leagued with Paul IV. against Philip II., laid siege to Civitella, which was defended with great bravery by its garrison. The inhab., even the women, joined the garrison in the defence. After three weeks, the Duke de Guise, mortified at the Pope's failure to provide him with reinforcements, and unwilling to risk a battle with the Duke of Alva, who at the head of 22,000 men was advancing from Giulia Nuova to meet him, raised the siege, and retreated towards Rome.

A good road (41 m.) leads from Teramo to Aquila. It follows the rt. bank of the Vomano, passing by *Montorio* (2757 Inhab.), and near *Senaricia*, which was for many centuries the smallest republic in the world; it then traverses the narrow valley of Tottea, and by the wild passes of Monte San Franco passes into the valley of the Aterno.

The *Ascent of the* GRAN SASSO D' ITALIA, called also the *Monte Corno*, may be made from Teramo; though more conveniently now from Aquila (see Rte. 142). Travellers who undertake it must be prepared to find scarcely any accommodation. In fact, it should not be attempted without procuring letters of introduction at Teramo for some of the proprietors residing at Montorio or Isola. The middle of July will be the best time for the ascent. On leaving Teramo the Aquila road is followed as far as *Montorio*; whence, after crossing the Vomano, a mountain path will lead by Tossiccia in 3 hrs. to Isola, where mules and guides must be obtained, and where the night is spent. *Isola* (3969 Inhab.) stands at the foot of the Gran Sasso on a peninsula nearly surrounded by two small streams, the Maone and the Ruzzo. The pyramid of *Monte Corno*, broken into tremendous precipices, rises immediately above it, and is scarcely ever lost sight of during the whole ascent. A wild path of nearly 8 m., but which will take about 4 hours, leads from Isola to *Arapietra*, a rocky ridge surrounded by rich pastures, where the mules are left. The tourist ought to be at this spot by sunrise; the rest of the ascent must be made on foot. The scenery of the ascent is perfectly Alpine in its character, presenting a magnificent variety of wood-crowned hills, torrents, waterfalls, and precipitous ravines, which constitute some of the most striking scenes in Italy. The height of Monte Corno is 10,154 Eng. ft. Chamois are sometimes seen in the upper ranges.

About 6 m. S.E. from Isola is *Castelli* (3217 Inhab.), a small village that acquired some celebrity for a manufactory of the so-called *Abruzzi earthenware*, which was carried to such perfection as to be placed on a level with that of Faenza. The art is now lost, but some of the specimens in the cabinets of the curious are remarkable for correctness of design and vivacity of colour.]

After leaving Giulia Nova Stat., the Tordino is crossed and 2 m. farther is *Monte Pagano* (4523 Inhab.), where there are three *inns* with fair accommodation. About 2 m. farther S. the *Vomano*, a broad stream, very formidable when swollen by the winter

torrents descending from the Gran Sasso, is crossed. 3 m. beyond the Vomano is

18 kil. *Mutignano* Stat. (1765 Inhab.), from which a road of 6 m. (*diligence* daily in 1½ hr.) branches off to

[*Atri* (9877 Inhab.: small *Inn*, and the traveller will find quarters at the house of a caffetiere), the see of a bishop, on a commanding eminence inland, with an extensive and most striking view. There are few cities in this part of Italy which have such high claims to antiquity as *Hadria Picena*. Its coins, of which there is, or was, a complete series in the local collection of the Sorricchio family, are amongst the heaviest specimens known, exceeding in weight the oldest Roman, and have been assigned to a very remote antiquity, some referring them to the Etruscan, others to the Greek settlers, and others to the Roman Colony established there about 282 B.C. The family of Hadrian came originally from this city, though the Emperor was born in Spain. Numerous remains of public edifices, baths, and walls attest the size and consequence of the city. It had a port at the mouth of the Piomba (*Matrinus*). In the neighbourhood are several subterranean chambers, regularly distributed, and resembling those at Syracuse. The apse of the cathedral, one of the most perfect Gothic buildings in the Abruzzi, is covered with frescos of the 15th centy. on the walls and roof of the choir—the history of the Virgin on the walls, the Evangelists and Virtues on the roof. They are by different hands, only one whose name is known, *Luca d'Atri*. The tabernacle over the high altar, and font, are by a Milanese sculptor, *Paolo di Garus*, of A.D. 1503.]

6 kil. *Silvi* Stat.

From here a road leads inland 4 m. to

[*Civita Santangelo* (6578 Inhab.), supposed to be the ancient *Angulus* of the *Vestini*. There is a road also from Monte Silvano (see below).]

The Salino Maggiore is crossed at Salinas.

7 kil. *Monte Silvano* Stat. (3658 Inhab.), near the mouth of the Salino or Piomba. A road leads by Civita Santangelo S.W. 16 m. to

[*Civita di Penne* (9848 Inhab.), situated on a hill. *Pinna* was the chief town of the *Vestini*, and during the Social War resisted the Roman army that besieged it. It still exhibits remains of ancient buildings It is now the chief town of the district.]

The rly., before reaching Pescara, skirts a low range of hills on the rt. covered with villas, which form the commune of *Castellammare* (5358 Inhab.), and are frequented during the bathing season.

6 kil. PESCARA JUNCT. STAT. (5238 Inhab.—Inn: *Leone d'Oro*); the ancient *Aternum*, is a fortified town at the mouth of the river of the same name. It is a miserable place, situated in an unhealthy plain, afflicted with malaria. It owes its importance wholly to its being a military station. The fortress was built by Charles V. The *Ch. of San Clemente* has a good portal, with sculptures of the 13th cent.

At the mouth of the Pescara, Sforza di Cotignola, the celebrated *condottiere*, then in the service of Joanna II., perished while leading his army across the river on the 3rd of January, 1424. On that day he marched out of Ortona with his victorious army on his way to Aquila. It is related that he received many warnings by dreams and by the predictions of astrologers against setting out, and that his attendants considered as an evil omen the accidental fall of his standard-bearer when leaving Ortona, by which the banner was torn. But Sforza declared that if such omens frightened others, they would not frighten him. The fortress of Pescara was occupied by the troops of Braccio di Montone, and, all the ordinary fords having been impeded by the garrison, Sforza determined to cross the broad but insecure mouth of the stream. Stormy weather increased the

dangers of the passage. While standing in the middle of the river, directing the troops, Sforza saw his favourite page, Mangone, carried out of his depth; in endeavouring to save him, the hind legs of his horse slipped, and the weight of his heavy armour prevented his making any effort to save himself. He instantly disappeared, but his iron-girt hands were twice seen above the waves, as if imploring assistance. The horse rose again, but Sforza's body was never found.

In the neighbourhood of Pescara, at a place called *Il Tempigno*, are vestiges of a temple and a street of tombs. To the rt. of the line tower the Maiella range of mountains, with its highest peak Monte Amaro.

The traveller may leave the main line of rly. at Pescara, and proceed by way of Popoli, Solmona, &c., to Naples.

ROUTE FROM PESCARA TO NAPLES BY POPOLI AND SOLMONA.

The railway is open, 39 m. S.W., as far as *Solmona*, passing by the stations of Chieti, Manopello, Alanno, San Valentino, Torre de' Passeri, Bussi, Popoli, Pentima, and Pratola. Two trains daily, in 3 hrs. From Solmona to *Caianiello* Stat. on the rly. between Rome and Naples. *Diligence* daily in 10 hrs.

On leaving Pescara the rly. and road follow the rt. bank of the river, which in the upper part of its course is called *Aterno*, the ancient *Aternus*, but below Popoli assumed the name of *Pescara* in the 7th centy. Cicero and Livy state that during the 2nd Punic war it was reported, among other prodigies, that the Aternus had flowed with blood: *Senatui nunciatum est Aternum flumen sanguine fluxisse.* The prodigy is seen sometimes in our days, when there is a sudden and heavy rain after a long drought in the upper valleys of Castelvecchio and Subecquo, abounding in deeply coloured ferruginous sand. The Pescara is the boundary between the provinces of Abruzzo Citeriore and Abruzzo Ulteriore I.

At the foot of the hill of Chieti is the *Osteria di Carabba.* Close by it on the l. an ascent of 2 m. leads to

11 m. **CHIETI** Stat. (23,602 Inhab.—Inns: *Sole; Aquila d' Oro*), the chief town of the district of the same name, and capital of the Abruzzo Citeriore, the ancient *Teate Marrucinorum:*

> Cui nobile nomen
> Marrucina domus, clarumque Teate ferebat.
> SIL. ITAL. XVII. 457.

It stands on a hill commanding a fine view, is the see of an archbishop, and the residence of many rich families. The Abbate Galiani, who, as Neapolitan Secretary of Embassy, shone among the "beaux esprits" at the court of Louis XVI., was a native of Chieti. The order of the *Theatins* took their name from this place, their founder, Paul IV., having been its archbishop. Of the many remains of *Teate*, the most remarkable are—seven large halls, part, perhaps, of some Thermæ, near the *Tintoria;* ruins of a gateway, and of a large theatre near the *Porta Reale;* and several inscriptions built into the walls of the cathedral, some of which refer to the Asinian family, to which Asinius Pollio, the friend of Horace and of Virgil, belonged. The churches of S. Paolo and of Sta. Maria del Tricaglio (*a tribus callibus*) stand on the foundations of temples of Hercules and of Diana Trivia. From Chieti there is a road of 16 m. to Lanciano.

[About 7 m. from Chieti, on road to Popoli, is *Santa Maria di Arbona*, which contains an elegant tabernacle and Paschal candelabrum of the 13th centy.]

[10 m. *San Valentino Stat.* (3814 Inhab.). The tourist fond of wild scenery may follow a path on l. leading to *Roccamorice* (1642 Inhab.), situated on one of the lower slopes of the *Majella.* About 3 m. from the latter place, at a spot called *Fornelli*, fine large crystals of sulphate of strontian are found. From Roccamorice the path ascends the valley of the *Orfenta* to the Piano del Molino, where

it is abruptly closed by the peaks of *Monte Cavallo*, *Monte Mucchia*, and *Monte Amaro*, the highest peak of the Maiella group. Here the Orfenta has its origin from a beautiful double waterfall descending from the stupendous buttresses of Monte Cavallo and Monte Mucchia. Another path descends from the Piano del Molino through Caramanico to *Salle* (1725 Inhab.), whose inhabitants, as well as those of *Musellaro* and *Bolognano* (1104 Inhab.), villages near it, have long enjoyed the reputation of manufacturing the best strings for musical instruments. From Salle the tourist may either rejoin the high road below *Tocco*, or, crossing the ridge of the *Morrone*, whose highest peak is 6862 ft., descend to Solmona (Rte. 142) through the long and narrow gorge of *Valle di Mala Cupa*, covered with thick forests in which the *Santolina Alpina* grows most luxuriantly. The excursion by S. Valentino and Roccamorice to the waterfalls of the Orfenta, and thence through Caramanico and Salle to Tocco, will occupy a little more than 5 hours, and therefore, by starting early from Chieti, it will be possible to accomplish it and reach Popoli in the evening. But if it is prolonged by crossing the Morrone and descending to Solmona, it will take at least 8 hours, as most of the excursion must be made on foot.

In going by the high road, 12 m. from the Osteria di Carabba at Chieti, we cross the Orta, a mountain stream, and 1 m. beyond, on the l. bank of the Pescara, at the base of the Monte Majella, are the ruins of a monastery, dedicated to the Holy Trinity, and called *San Clemente di Casauria*, about 20 min. from the village of

5 m. *Torre de' Passeri* Stat. The monastery was founded by the Emperor Louis II. for the purpose of receiving certain relics of St. Clement, which he obtained from Adrian II. in 875. The portal sculptures are of great interest; the Ambo and Paschal candelabrum at the high altar are of the 13th cent. The remains of the church and monastery, the bas-reliefs, and the bronze gates inscribed with the names of the possessions of the establishment, attest the former extent and wealth of the foundation.

Not far from here is the village of *Moscufoni in Apulia*; close to which is the small *Ch. of La Madonna del Lago*, containing a very elaborate ambo, the work of a certain Nicodemus in 1178: the reading-desks are supported by angels painted, and by figures of the Evangelists.

To the rt. of the line lies

Tocco (4842 Inhab.), picturesquely situated on a cliff overhanging the road on the l. It was the birthplace of Carlo di Tocco, a lawyer of the 12th cent., from whom the Princes of Montemiletto descend.

The valley beyond this contracts into a narrow gorge about 3 m. long, called *Intermonti*, whose steep limestone sides appear to have been cut through by the Pescara forcing its way between them.

9 m. POPOLI Stat., situated at the upper end of the pass, where the Aterno by a sudden bend changes its direction to the N.E., and becomes the Pescara. Here this route falls into the *road* from Aquila to Naples, though it does not join the *rly.* from Aquila until reaching Solmona. (See Rte. 142.)

Returning to the main line of rly. we reach, after leaving Pescara,

10 kil. *Francavilla a Mare* Stat. (4404 Inhab.) The town is on a hill to the rt., between the Alento and the Foro.

The rly. passes through four short tunnels and reaches

12 kil. *Ortona* Stat. (11,884 Inhab.—Inn: *Locanda di Caprera*). The town, ¼ hr. from the stat., occupies the site and retains the name of

Orton, a naval arsenal of the *Frentani*. Placed on a promontory projecting into the sea, it commands an extensive view of the Adriatic, the Maiella Mountains, and the distant Gran Sasso. Its port has been blocked up, but it still exports great quantity of wines, which are the best in this part of Italy. Ortona was the favourite winter residence of Margaret of Austria, widow of Alessandro de' Medici and of Ottavio Farnese. She died here in a magnificent palace she had erected, and which still exists, but in a dilapidated state. Ortona was burnt by the Turks in 1566.

[A road, called la *Frentana*, 47 m., has been opened from Ortona by Lanciano to Roccaraso, where it joins the high road (Rte. 142). It starts from Roccaraso, and, skirting the S. flank of the Maiella, reaches *Palena* (12 m.), and 4 m. farther *Taranta;* whence, by a long gallery through Monte Ciricolo, it passes near *Lama*, 2 m. off. From the latter place a path leads to *Casoli* (8 m.), and thence to Lanciano (14 m). *Diligence* daily from Ortona through Lanciano and Roccaraso to *Castel di Sangro* in Rte. 142.]

7 kil. *S. Vito Lanciano* Stat. (3860 Inhab.) This is the stat. for

7 m. LANCIANO, *Anxanum* (17,340 Inhab.), the see of an archbishop, and the chief town of the district. The neighbouring country, as well as all the shores of this mountainous province, is fertile, and has extensive olive-grounds and vineyards, producing a species of malmsey (*Malvasia*). Lanciano is built on three hills, two of which are connected by a remarkable bridge referred to the 3rd centy., and called the *Bridge of Diocletian*. The cathedral, called *S. Maria del Ponte*, is built upon this bridge. The *Ch. of S. Maria Maggiore* has a fine Gothic façade, with 2 superb wheel-windows. The house of Anjou endeavoured to increase the prosperity of Lanciano, conferred on it the privilege of coining money. In the middle ages it was famous for its fair, which lasted 29 days: it also had a great reputation for the manufacture of needles. It was at the siege of Lanciano in 1423 that Braccio and Sforza first measured arms together.

10 kil. *Fossacesia* Stat. (3478 Inhab.). Public conveyance to Lanciano, on the road to which, upon a woody eminence overlooking the sea, stands the ruined *Ch. of S. Giovanni di Venere*, with some good sculptures. It is in the form of a Roman basilica, and dates from 1165: it was formerly attached to a Benedictine monastery.

The rly. now crosses the *Sangro*, and reaches

12 kil. *Casalbordino* Stat. (4745 Inhab.).

Close by is *Torino di Sanfro* (3994 Inhab.). From here after crossing the Osente and Asinello streams, leaving on the l. the Tower and Cape della Penna, the rly. reaches

15 kil. VASTO Stat. (13,797 Inhab., 20 min. ascent to the town.—Inn : *Locanda del Castello*, the best but indifferent), the ancient *Histonium*, on a hill a few hundred yards from the sea, and commanding a beautiful view of the surrounding country. Numerous ruins of ancient edifices attest its former grandeur and extent. In the Piazza there is an inscription recording that L. Valerius Pudens had at thirteen years of age borne away the prize of Latin poetry in the contests held at Rome in the temple of Jupiter Capitolinus. Jacopo Caldora, the leader of the combined armies of Joanna II., Martin V., and Filippo Maria Visconti, built a palace, of which there are large remains. Vasto is the chief town of the district of the same name, and is still a place of some importance; its olive-grounds are rich. The *Palace of the d'Avalos* family, formerly its feudal lords, which was enlarged by

he Marchese di Pescara, the conqueror of Francis I., is said to be till in the same state, and with the ame furniture and pictures, as when he hero's wife, Vittoria Colonna, inabited it. There is a small collection f antiquities in the Municipio. Both asto and Ortona suffered much in the 4th cent. from the "Free Companions" of Fra Monreale.

6 kil. *S. Salvo* Stat. (1041 Inhab.) The line now crosses the river Trigno (Trinius), which forms the boundary of the provinces of Abruzzo and Moleto, and reaches

20 kil. *Termoli* Stat. (3294 Inhab.—Inn: *Venezia*, in the suburb), a dirty town, situated on a promontory between the mouths of the Biferno and the Sinara. The *Castle* was built by Frederick II. in 1247. The *Cathedral* is subsequent to the destruction of the town by the Turks in the 16th cent. There is a beautiful view of the mountains of the Abruzzi. Termoli is the nearest point to the Tremiti Islands (see Rte. 145). A rly. is projected from Termoli to Campobasso, and thence to Solopaca on the Naples and Foggia line. *Diligences* run daily through Campobasso to Solopaca in 18 hrs. (For description of road, see Rte. 145.)

On leaving Termoli the rly. crosses the Biferno (Tifernus), and reaches

7 kil. *Campomarino* Stat. The country here is less attractive. At

10 kil. *Chieuti* Stat. we enter the province of Capitinata. 3 m. S. of Chieuti is *Serra Capriola* (5300 Inhab.), a good-sized town upon a hill, as its name indicates. The village of Chieuti is supposed to occupy the site of *Teate Apulum*. Crossing the Fortore, the ancient *Frento*,

11 kil. *Ripalta* Stat. is reached. In this neighbourhood a battle between the Normans and the forces of Leo IX. took place on the 18th June, 1053. The Pope, who commanded in person, commenced his campaign by a pilgrimage to Mte. Casino to implore the blessing of heaven upon his arms. After a vain attempt to induce him to treat for peace, the Normans gave battle. The issue was not long doubtful; the populace, who had been induced by the preaching of the monks to join the Pope, soon broke and fled in disorder; 500 Germans, contributed by the Emp. Henry III., alone maintained their ground, and, being surrounded by the Normans, perished almost to a man. The Pope fled to Civitate, but the inhabitants refused to shelter him, and drove him from their gates. The Normans immediately advanced to make him their prisoner; but they knelt as they approached, imploring his pardon and benediction. Leo was conducted to their camp, and treated with so much respect that he soon reconciled himself to the northern invaders, and in the following year granted to the brothers Humphrey and Robert Guiscard that memorable investiture of their conquests in Apulia, Calabria, and Sicily, which was to become so important not only to the Norman rule in Italy, but to the Church itself.

The line now quits the coast, passing on the l. the salt-water *Lago de Lesina*, which lies for 10 m. parallel to the Adriatic: pieces of trachyte, basalt, and syenite are found on its shores. The rly. strikes inland to avoid the striking promontory of *Monte Gargano*, an offshoot of the Apennines with several high peaks.

15 kil. *Poggio Imperiale* Stat. The village (1870 Inhab.) stands on one of the western spurs of Monte Gargano. 3 m. distant is the village of *Lesina* (1522 Inhab.), on the lake of that name.

4 kil. *Apricena* Stat. (5368 Inhab.), a large village, from which a road leads to *S. Nicandro* (7895 Inhab.), the salt-water *Lago di Varona*, and several small villages to the slope of M. Gargano. Apricena was a hunting-castle of Frederick II., and is said to derive its name from the supper, *apri cœna*, which he gave upon the spot to the members of his hunt in 1225, after he

had killed a wild boar of great size. From Apricena the line runs S. across the plain, crossing the river *Candeloro* half-way before reaching

11 kil. *S. Severo* Stat. (17,124 Inhab. —Inn: *Locanda d'Italia*), a large walled town, the chief of the district. In 1799 it was nearly ruined by the republican army under Gen. Duhesme, in revenge of the gallant resistance which it had offered to him. It was only spared from total destruction at the intercession of the women, who, after 3000 persons had been slaughtered, rushed among the French and implored them either to stay their hand or complete the scene by sacrificing the children and wives of the few men who still survived. The town has recovered from this calamity, and is now one of the most flourishing in Apulia.

A direct carriage-road of 12 m. leads from S. Severo to Foggia over the great Apulian plain, crossing the rivers Friolo, Salsola, and Celone, all descending from the Apennines and emptying themselves into the Candeloro, which is lost in the Pontano Lake. Continuing by the rly.,

14 kil. *Motta* Stat. is reached, and

14 kil. FOGGIA Junct. Stat. (For description of Foggia, and of the route between it and Naples, see Rte. 146. For continuation of journey to Brindisi and the south, see Rte. 148.)

ROUTE 144.

NAPLES TO ROME (BY ROAD), BY S. GERMANO, SORA, AVEZZANO, THE LAKE OF FUCINO, TAGLIACOZZO, AND TIVOLI: WITH EXCURSIONS TO ARPINO; THE LAKE OF LA POSTA, AND ATINA.

	Kil.
Naples to Roccasecca by rail	129
Arce	139
Isola (for Arpino)	149
Sora (for the Lake of La Posta and Atina)	158
Civitella Roveto	178
Avezzano	195
Tagliacozzo	210
Carsoli	224
Arsoli	230
Tivoli	255
Rome	283
	or 176 miles.

Many of the distances here given are approximative.

When the projected rly. from Isoletta has been made, this route as far as Avezzano will be performed by rail. In the mean time there is a diligence every morning for *Sora* and *Avezzano*, from the Roccasecca stat. on the Rome and Naples rly. in 8 hrs. Light carriages may be hired at Sora or Avezzano for Tagliacozzo. The rest of the journey to Arsoli must be done on horseback, and thence carriage to Tivoli.

The scenery of this route is *very* beautiful; the way of seeing it to the best advantage will be to follow it from Naples to Rome, going up the valley of the Liris. The inns are execrable, indeed, in most places there are none; it will therefore be useful to get letters of introduction to the resident proprietors before leaving Naples.

The following plan of making the excursion is suggested. Leave Naples by the early train for San Germano, visit Monte Casino, and the next morning go on to Roccasecca, and thence by diligence to Sora. On the 3rd day visit Arpino, the falls of the Liris, the island of S. Paolo, the lake of Posta,

and return to Sora. The 4th day ascend the valley of the Roveto, visit the Falls of Morino or Civita d'Antino, see the entrance of the Claudian Aqueduct below Capistrello, and the *Cunicoli* under Monte Salviano, and sleep at Avezzano. On the 5th day visit Celano, the Lago di Fucino and Albe, and reach Tagliacozzo.

At the latter place horses must be procured to proceed to Tivoli. The interesting country along this route, as far as Sora or Avezzano, may be explored as an excursion from Naples.

For route from Naples to Roccasecca, see Rte. 140.

Leaving Roccasecca Stat.,

10 kil. *Arce* (6390 Inhab.) is on the carriage-road from Ceprano to Isola, upon the slope of a hill crowned by a mediæval fortress called Rocca d'Arce.

The position of *Rocca d' Arce*, still occupying the site of the ancient *Arx Volsarum*, is very striking. It has remains of polygonal walls, and is a picturesque object from all parts of the surrounding country. It was strongly fortified during the middle ages, when it was considered impregnable. It is supposed to be the ancient *Arcanum*, near which was the villa of Quintus Cicero, mentioned by his brother in his letters to Atticus, and in the dialogues De Legibus: *locum æstate umbrosiorem vidi nunquam*. Many inscriptions have been discovered in which the names of the family of Cicero occur. Some ruins on the east are called *l'Aja di Cicerone*, or Cicero's Barn, and a ruined aqueduct is supposed to be that which Quintus employed the architects Messidius and Philoxenus to construct.

From Arce we proceed parallel to the bank of the Liris; but the river is seldom visible from the road. Soon after crossing a sulphurous stream, we see on a hill on the rt. the village of *Fontana* (2129 Inhab.), and on the l., beyond the river, *Monte S. Giovanni*, known for its once vast and wealthy monastery.

At the 4th m. from Arce a road of 4 m. branches off on the rt. to Arpino. Close to the road, a few miles before reaching Isola, the Liris forms a series of rapids, called La Natrella, close to the small island of San Paolo. Near it is a ruined arch, the remains of a Roman bridge which here crossed the river.

10 kil. *Isola* (5582 Inhab.—*Inn*: small, but clean), remarkable for the *Falls of the Liris*. It is a thriving place, built on a small island surrounded by two branches of the river, at the foot of an elevated platform on which stands the old feudal castle of the former dukes of Sora. The river is divided by this mass of rock into two branches, which rush down from the platform on either side of the castle, forming the principal cascades. The first fall is perpendicular, and is nearly 100 feet high; the second is at the extremity of the town, where the main branch of the river rushes down an inclined plane, many hundred feet in length, forming a majestic combination of cascade and cataract. At the foot of the fall is a cloth manufactory, through which the water is carried to turn the mills.

The finest view of Isola and the upper valley of the Liris as far as Sora is from the hill of S. Giovenale, facing the town on the rt. of the road.

Isola has several cloth, linen, and paper-mills. The traveller cannot fail to be struck with the peculiar beauty of the women of Isola, Sora, and Arpino. They are amongst the handsomest in Italy. Their costume is perfectly Greek. They wear sandals pointed at the toe, red petticoats, and blue and red striped aprons, behind as well as in front, precisely in the manner of the modern Greeks. The pitchers which they carry on their heads are quite classical in their forms. From Isola the traveller may visit Casamari (4 m.) (Rte. 140).

After leaving Isola the road ascends a gentle slope, at the end of which is the *Cartiera del Fibreno*, the paper-manufactory of Mons. Lefebvre, Count of Balzorano, the machinery of which is driven by the Fibreno, which here falls into the Liris. In the gardens of this gentleman are the *Cascatelle*, or little falls, of the two rivers. Those of the Fibreno, although coming from the

manufactory, are very fine, and would be considered striking in any other place; but those of the Liris are so beautiful as to monopolise admiration. The inclined surface of rock down which the river rushes is broken transversely in five or six places, and at each of these a separate cascade is formed. The *Fibrenus* is mentioned by Cicero as remarkable for the coldness of its waters. It abounds with trout.

[About a mile beyond this is the monastery of *S. Domenico Abate*, on the *Isola S. Paolo*, an island formed by the Fibreno shortly before its falling into the Liris, and identified with the *Insula Arpinas*, Cicero's birthplace, the scene of his dialogues *De Legibus*, and the spot where he composed his orations for Plancius and Scaurus. The ch. was built from the ruins of Cicero's Arpine villa; in its walls, seen from the front garden of the monastery, are several fragments of Doric ornaments, triglyphs, and bas-reliefs. The subterranean ch., said to date from 1030, is curious for its architecture, approaching that of the early Saxon style in England; it is the place where S. Domenico Abate died. The low columns, of granite and marble, with capitals of different orders, were also taken from the ruins of Cicero's villa. At the distance of 10 minutes' walk is an inscription, placed, it is said, many years ago by an English traveller, and now almost illegible, stating that it marks the exact site of the villa, but no remains of foundations are now visible. Cicero was very fond of this island, and in one of his dialogues he reminds Atticus that his ancestors had lived there for many generations, and that his father had rebuilt the villa:—*Ego vero, cum licet plures dies abesse, præsertim hoc tempore anni, et amœnitatem hanc et salubritatem sequor; raro autem licet. . . Hæc est mea et hujus fratris mei germani patria; hic enim orti stirpe antiquissima; hic sacra, hic genus, hic majorum multa vestigia. Quid plura? hanc vides villam, ut nunc quidem est, lautius ædificatam patris nostri studio; qui cum esset infirma valetudine, hic fere ætatem egit in literis. Sed hoc ipso in loco cum avus viveret, et antiquo more parva esset villa, ut illa Curiana in Sabinis, me scito esse natum; quare inest nescio quid, et latet in animo ac sensu meo, quo me plus hic locus fortasse delectet.—De Leg.* ii. 1. In the reply of Atticus we have a description of the site as complete and graphic as if it had been written yesterday:—*Sed ventum in insulam est, hac vero nihil est amœnius, etenim hoc quasi rostro funditur Fibrenus, et divisus æqualiter in duas partes, latera hæc adtuit, rapideque dilapsus cito in unum confluit, et tantum complectitur quod satis sit modicæ palestræ loci; quo effecto, tanquam id habuerit, operis ac muneris, ut hanc nobis efficeret sedem ad disputandum, statim præcipitat in Lirim, et quasi in familiam patriciam venerit, amittit nomen obscurius, Lirimque multo gelidiorem facit; nec enim aliud hoc frigidius flumen attigi, quum ad multa adcesserim ut vix pede tentare id possim.* We learn from his letters to Atticus that Cicero had here a library which he called *Amalthea*, in imitation of the name by which the great library of Atticus in Epirus was designated. Martial tells us that the island afterwards became the property of Silius Italicus:—

> Silius Arpino tandem succurrit agello;
> Silius et vatem non minus ipse tulit.
> *Ep.* XI. 49.

Some antiquaries have placed Cicero's villa at *Carnello*, another small island 1 m. higher up the stream; and the unmistakable description of its situation given by himself, the local inspection of the place showing that the Fibreno falls into the Liris shortly (*statim*) after forming the island of San Paolo, the remains found on the spot, and the tradition connected with it, leave no doubt whatever on the subject. The great interest that every classical traveller must necessarily attach to a spot so full of associations with the great Roman orator and statesman will be our apology for having entered into these details.

Above the island, crossing the Liris at an oblique angle, are the ruins of a Roman bridge, called the *Ponte di Cicerone*. Only one of its three arches is now standing. After seeing the

convent of S. Domenico, travellers, before going to Sora, may visit Arpino. A road to it (4 m.) turns off soon after passing the paper-mills on the Fibreno, and another lower down from Carnello. The views of the fertile and varied country which it commands, as it winds gradually up the mountain, are very beautiful.

[ARPINO, 9 kil. from Isola (11,535 Inhab. — Inn: *La Pace*), the Volscian city of *Arpinum*, the birthplace of *Cicero* and of *Caius Marius*, two of the most illustrious names in Roman history. Its situation on two hills is so beautiful that we are at no loss to account for the partiality of Cicero, who, in one of his letters to Atticus, applies to it affectionately the description which Homer makes Ulysses give of his beloved Ithaca. The *Ch.* of *San Michele* is said to occupy the site of a Temple of the Muses, and nine niches in its walls are supposed to have contained their statues. The *Palazzo Castello* is the reputed site of the house of Marius, and the *Strada della Cortina* is pointed out by local tradition as the site of that of Cicero, though there is no authority for supposing that he had any dwelling here, except his native house at S. Paolo. The *Palazzo del Comune* is decorated with statues of Cicero and Marius; the College is called the *Collegio Tulliano;* and the armorial shield of the town contains the letters M. T. C.; and the inhabitants still show their veneration for the great orator by frequently giving their sons the Christian names of Marco Tullio. The town has thriving manufactories of paper, ribbons, and cloth. Many inscriptions preserved in the walls of the chs. and other buildings show that the ancient city was also remarkable for its woollen manufacturers and fullers. The *Ch. of S. Maria di Civita* occupies the site of a temple dedicated to Mercury *Lanarius*. Cicero's father, according to Dion Cassius, was a fuller, and the name *Tullius* is of frequent occurrence in these inscriptions, as is that of *Fufidius*, which is mentioned more than once in Cicero's letters. Another inscription in the possession of the Vito family records the name of *Titus Egnatius*, the friend whom Cicero recommends to P. Servilius Isauricus as the generous companion of his exile, who had shared with him all the pains, the difficulties, and the dangers which he had undergone during that most unfortunate period of his life. Modern Arpino was the birthplace (about 1560) of *Giuseppe Cesari*, the painter, better known as the *Cav. d'Arpino*, whose house is still shown.

The ancient citadel stands on the summit of the hill above the town, and is still called Civita Vecchia. The ascent is steep, but the ruins will amply repay the trouble. The Cyclopean walls are not so perfect as those of Alatri, as they were built upon and fortified in the middle ages, but enough remains to mark the strength and extent of the massive fortress. The finest relic to be seen here is the pointed gateway called the *Porta dell' Arco*. It is constructed of enormous polygonal blocks, without cement, gradually converging upwards; and is unique as a gate, although in its general form it bears some similarity to those of Mycenæ and Tiryns and to certain pointed archways in the Etruscan sepulchres of Cervetri. Near it are the remains of the ancient *cloacæ*, of massive blocks, and in the same polygonal style. Some portions of an ancient pavement, retaining the marks of chariot-wheels, are also visible. The large square tower in the citadel is said to have been for some time the residence of King Ladislaus. Lower down is a fine Roman arch, now used as one of the entrances to the modern town. Of the history of Arpinum we know little more than that it was one of the five Saturnian cities; that about B.C. 302 its inhabitants obtained the Roman citizenship, and B.C. 188 were enrolled in the Cornelian Tribe, and obtained the right of suffrage; and that M. P. Cato and Pompey said it deserved the eternal gratitude of Rome for having given her two saviours. In the 15th cent., at the commencement of the war between Ferdinand I. and John of Anjou, Arpino embraced the Angevin cause, and was attacked and captured by Orsini, the general of Pius

II., who favoured the claims of Ferdinand. The Pope, on hearing that Arpino had fallen, gave orders that it should be spared on account of Cicero and Marius, "*Parce Arpinatibus ob Caii Marii et Marci Tullii memoriam.*"]

If the traveller visits Arpino from Ceprano, on his way to Naples, he may rejoin the rly. at the stat. of Roccasecca.

On returning to the high road below Carnello, we follow the Liris to the gate of

9 kil. SORA (12,074 Inhab.—Inns: *Albergo del Lire; Albergo di Roma*), the chief town of a district, in a flat but not unpleasant position, and half surrrounded by the Liris. The houses are large, and the streets wide and well paved. On a rocky hill immediately behind it, closing as it were the entrance of the upper valley, are the remains of the Cyclopean walls of the ancient citadel, and the ruins of the feudal castle, which was the stronghold successively of the Cantelmi, the Tomacelli, the Buoncompagni, and other powerful families. Sora, which gives a ducal title to the latter family, is the see of a bishop, and was the birthplace of Cardinal Baronius. In 1229 it was taken and burnt down by Frederick II. In front of the cathedral there are several ancient inscriptions and fragments of sepulchral monuments. The ancient *Sora* was taken by the Romans from the Volsci, who revolted against the Roman settlers and admitted the Samnites, who were in turn expelled by the Romans. It was one of the refractory colonies in the second Punic war, and many years afterwards it was recolonized by order of Augustus. Juvenal represents it as one of those country towns in which an honest man might reside with comfort in that age of corruption:—

Si potes avelli Circensibus, optima Soræ
Aut Fabrateriæ domus aut Frusinone paratur,
Quanti nunc tenebras unum conducis in annum.
Sat. III. 223.

EXCURSION TO THE LAKE OF LA POSTA AND TO ATINA.

[From Sora a road across the mountains leads by Atina to S. Germano, and may be followed by travellers on their return, instead of passing again through Isola and Arce. 4 m. from Sora the road passes on the l. the small lake of *La Posta*, from which the *Fibrenus* takes its origin. This beautiful sheet of water at the foot of a mountain, on the slopes of which are the villages of La Posta, Vicalvi, and Alvito, is of great depth, and so clear that the copious springs which supply it may be seen bubbling up from the bottom. It abounds with wild-fowl and delicious trout. 8 m. beyond it, after a considerable ascent through a picturesque country, we reach *Atina* (4211 Inhab.), which retains its ancient name and position on a hill, 1300 ft. high, near the Melfa torrent. The view from it, embracing the Castle of Sora and the plain of the Melfa, is very striking; but the peculiar position and the lofty and bleak Apennines, which bound the horizon on all sides, and especially towards the S., give the place a wild and desolate aspect, and a dreary and inhospitable character to the landscape. Virgil speaks of Atina as a powerful city, "*Atina potens,*" long before the foundation of Rome, and Cicero represents it as one of the most distinguished cities of Italy in his day. Some of the streets retain traces of their ancient pavement. Its polygonal walls, detached portions of which are still visible, enclosed the whole summit of the hill, part only of which is now occupied, and on the highest point, where probably the citadel stood, they are better preserved and of much larger blocks. There is also a gateway of Roman architecture, called the *Porta Aurea*, remains of an aqueduct, substructions of two temples, and numerous sepulchral monuments and inscriptions. 2 m. from Atina the road is carried through the pass of Cancello, 1682 ft. high. At the 4th m. it skirts the village of *Belmonte*, placed on a barren hill; on the rt. lower down it crosses the *Rapido* under the pictur-

esque village of *St. Elia*, and after the 11th m. reaches S. Germano. The scenery on coming down towards S. Elia is very beautiful. From Atina a bridle-road leads to *Picinisco*. (Rte. 142, p. 51.)]

The road from Sora to Capistrello traverses the *Val di Roveto* in a N.W. direction, ascending the l. bank of the Liris. The word *Roveto* signifies a thicket, and is well applied here, for the valley is one continued forest of oaks. The road passes at 10 kil. from Sora, below, *Balsorano* (2943 Inhab.), a town placed on the slope of a rocky hill crowned by a baronial castle of the Piccolominis. Numerous villages are scattered over the lower hills on each side of the valley, which is narrow and bounded on either side by lofty mountains. Those on the formerly Papal frontier are covered with dense forests, which abound with wolves and lynxes, called by the peasantry *gatto-pardo*.

About 7 m. beyond Balsorano we leave, nearly 2 m. off the road, on a mountain on the rt.,

[*Civita Antino* (1458 Inhab.), the *Antinum* of the Marsi. It has remains of polygonal walls, and an ancient gateway, called *Porta Campanile*, still forming one of the entrances to the village. There is no inn, but the hospitable house of the Ferranti family has for years liberally received travellers. In the vestibule of their house are preserved some Latin inscriptions: one cut upon the rock between Antino and S. Luco, to Varia Montana, by her parents, is very touching: others, relative to the College of Dendrophori, are interesting.]

About 8 m. beyond Balsorano, and on the opposite side of the river, at the junction of a stream called Lo Schioppo, below the village of Morino, the *Falls of the Romito* are visible. A path of 4 m. ascending along the stream leads to them. They are situated in a fine natural amphitheatre, formed by Monte Crepacore and Monte Campovano. The principal waterfall, called *Lo Schioppo*, springs from the edge of the rock with great force, at a greater height than that of Terni, and in falling forms such a curve as to admit of passing behind it. About 4 m. farther on we reach

20 kil. *Civitella Roveto* (2098 Inhab.), standing upon a height on the rt. bank of the Liris, between two of its small tributaries. 3 m. beyond, the valley contracts into a defile, on the l. of which is the village of *Canistro* on the top of a high and thickly wooded hill, and further on *Pesco Canale*, situated on a projecting rock which almost closes up the valley. The road, after passing through a narrow gorge, reaches

6 kil. *Capistrello* (3229 Inhab.), perched on a height above the river at the junction of the valley of Roveto with the upper valley of the Liris. In ascending to it the road passes by the mouth of the Emissary, formed by Claudius, for draining the *Fucino* basin, and of which we shall speak in describing that lake. This will be the best point for examining the construction of this magnificent work. From Capistrello the road is carried through the upper extremity of the *Campi Palentini*, along the line of the Emissary, passing by some of its *Cunicoli* or air-shafts. Tagliacozzo, to which a direct road branches off, is seen at a distance on the l. On ascending *Monte Salviano*, which is covered with the wild sage (*salvia*), from which it derives its name, a magnificent view of the lake is obtained, backed by an amphitheatre of mountains, amongst which the Velino on the N. and the lofty range of the Maiella on the E. are seen rising majestically above the others. The whole scenery bears a strong resemblance to some of the finest landscapes of Switzerland. In descending, the road proceeds along the plain bordering the lake for 2 m.

11 kil. *Avezzano* (5900 Inhab.—Inn: *Italia*), the chief town of a dis-

trict, situated in a fertile plain covered with almond-trees and vineyards, at a distance of about 1 m. from where the waters of the lake formerly reached. The ch. of S. Bartolommeo once contained an inscription recording the thanks of the Senate and people of Rome to Trajan for the land which he had reclaimed from the inundations of the lake. The baronial *Castle*, built by Virgilio Orsini in 1499, enlarged and decorated by M. A. Colonna, the hero of Lepanto, in 1573, and now the property of the Barberini family, is a very picturesque object from the shores of the lake, and perhaps one of the best preserved military strongholds of the period in Southern Italy. It contains some Roman inscriptions discovered in the neighbourhood.

[The *Lago di Fucino* (*Fucinus*), called also *Lago di Celano*, had before the draining operations an area of 15,763 hectares, or nearly 37,990 acres, and 35 miles in circumference. It was subject to rises and falls which were difficult to explain; and hence its level and depth were also subject to considerable variations. In 1816 it had risen 22 feet above its mean level, whilst in 1835 it had decreased by 19½ feet, thus giving the immense difference of 41½ feet in the vertical mass of its waters during ¼ of a centy. There is reason to believe that in ancient times these variations were still more considerable: it is impossible to attribute them entirely to rainfalls or droughts; they have more probably been produced by the intermittence of subaqueous springs, or extensive natural Artesian fountains. In 1860 its deepest part was found to be 45 ft. about 2½ m. W. of S. Benedetto on the eastern shore. Its surface then being 2210 ft. above the level of the sea, frost was not uncommon along the shores, and the lake itself is known to have been frozen over in 1167, 1229, 1595, 1683, 1726, and 1864. It was well stocked with carp, pike, tench, and barbel. Its scenery is fine, especially towards the S. angle and on the E. shore, where the lofty mountains which overlook it offer good subjects the pencil of the artist. These mountains abound with lynxes and wild boars, the banks of the lake with vipers, and the lake itself with water-snakes. The ancient Marsi, the inhabitants of this district, were celebrated by the Roman poets for their skill in charming serpents; and some of their descendants at the present day will be found all over the kingdom earning a livelihood by the exhibition of their art:—

Quin et Marrubia venit de gente sacerdos,
Fronde super galeam et felici comptus oliva,
Archippi regis missu, fortissimus Umbro:
Vipereo generi et graviter spirantibus hydris
Spargere qui somnos cantuque manuque solebat,
Mulcebatque iras, et *morsus arte levabat*.
Sed non Dardaniæ medicari cuspidis ictum
Evaluit: neque eum juvêre in vulnera cantus
Somniferi, et Marsis quæsitæ in montibus herbæ.
Te *nemus Anguitiæ*, *vitrea te Fucinus unda*,
Te liquidi flevere lacus.

VIRG. *Æn.* VII. 750.

The history of the attempts made to relieve the towns on the shores of the lake from the destructive inundations to which they had been subject is given at great length by ancient writers. The absence of any visible outlet for the abundant streams which flow into it led to the belief that its waters were discharged by unseen channels; and hence any unusual inundation in the valleys of the Velino or the Tiber was attributed to this cause. The Marsi petitioned Julius Cæsar to devise some means of carrying off the superabundant waters; but nothing was attempted seriously until the reign of Claudius, who undertook to excavate (A.D. 54) an emissary at his own cost, provided the Marsi gave to him the land reclaimed by the drainage. The result of this arrangement was the emissary which conveys the waters into the Liris by a tunnel 6123 yards long, cut through the Monte Salviano, almost in a direct line to Capistrello, and upon which 30,000 men were employed for eleven years. It was about 13 ft. in height and 6 in breadth, and its upper end, nearest the lake, at the spot called the *Incile*, was about 15 ft. below the bottom of the deepest part of the lake; its general fall was about 1¼ in 810.

It is in part cut through a calcareous rock, and in part through a loose slaty marl, both probably of the cretaceous period. It has 33 shafts (*pozzi*), from which, no doubt, the works were conducted and ventilation established within. The brickwork lining of parts of the emissary and some walls about the entrance and the cunicoli and staircases remain in a fair state of preservation; and in those parts where it has been carried through the solid rock the distances carved by the Roman workmen are still to be seen sharply cut.

The naumachia and gladiatorial games which took place in honour of the event, in the presence of Claudius and Agrippina, are described by Suetonius and Tacitus; but when the waters were let into the passage, they met with an obstruction which caused them to regurgitate with such impetuosity that the bridge of boats, on which the emperor and his court were assembled, was nearly destroyed. Tacitus, after recording the heroic bravery of the malefactors who manned the fleet for this cruel display, describes the panic caused by this accident, and the accusations heaped by Agrippina upon Narcissus, the director of the works, who recriminated by an attack on her character and ambition. At a subsequent period Claudius completed this magnificent work, in so far as to permit the waters of the lake to flow into the Liris, which Pliny ranks as one of his greatest undertakings. Trajan appears, from an inscription that formerly existed at Avezzano, to have recovered some land in the neighbourhood of that town, and Hadrian also made an attempt to drain the lake. In 1240 the emperor Frederick II. ordered the emissary to be re-opened, but the work was stopped by his death. In the last cent. the Abbate Lolli examined its course, and induced king Ferdinand to turn his attention to the subject and attempt to repair the emissary in 1786, but the war that soon broke out put an end to it. The work was resumed in 1826, and was much advanced in 1835, especially on the side of Capistrello, when it was suspended.

In 1852 the Neapolitan Government granted in perpetuity all the land that might be reclaimed by draining the lake to a Company, who invited Mr. C. Hutton Gregory, an English engineer, to prepare plans for the restoration of the emissary. The operations, which were carried on under his supervision, consisted in widening the emissary and in preventing its future deterioration by extensive arching in masonry through the strata of clay and loose gravel in which a considerable portion of it is excavated, and in forming a large basin where the emissary leaves the lake so as to regulate the discharge of its waters. Instead of a sinuous direction in some of its parts, the present emissary follows a straight one, with a section of 20 sq. mètres in area; and a regular fall throughout its length for the water of 1 in 1000.

The draining of the lake was subsequently undertaken by Prince Torlonia, according to the plans of the late eminent Swiss engineer, M. de Montricher, who constructed the aqueduct by which the waters of the Durance are brought to Marseilles.

The total length of the new Emissarium is 6300 metres (6890 yds.): from where it emerges on the lake an open canal of 13 kil. (8 m.) extends to the deepest part of the basin, making a total of upwards of 12 Eng. miles for the length of the canal of derivation to where the waters empty themselves into the Liris; the general inclination 1 in 1000, the section of the underground portion 20 cubic mètres (215 ft.).

The results of this gigantic operation, greater in its plan, and infinitely superior in its execution and engineering details, to that of the Roman Emperor, and reflecting so great honour on the nobleman who, in the midst of innumerable difficulties, has carried it to its completion, have proved a marvellous success. In 1871 the depth of the lake had been reduced from 18·70 metres (61 ft.) to 4·90 metres (16 ft.), and 61,000,000 square metres of land recovered from the water, of which 46,000,000 were already under cultivation, and pr

ducing abundant crops of corn, maize, vegetables, grass, hemp, &c.

It is calculated that when the whole of the waters have been let off, as many as 15,763 hectares (37,989 Imp. acres) will be laid bare, of which 15,000 hectares will be available for agricultural purposes alone, affording employment to 20,000 inhabitants, who from this mountain region have hitherto been forced to seek employment in the districts along the sea-coast, and especially at Rome and in its environs.

Enormous sums have been expended by Prince Torlonia on the prosecution of this magnificent work, and he has had the good fortune of bringing it to a successful issue, and solving favourably for himself the doubt expressed in the saying which has passed into a proverb, "*O Torlonia secca il Fucino, o il Fucino secca Torlonia*" ("Either Torlonia will clean out Fúcino, or Fúcino will clean out Torlonia.") As to the benefit to be derived by the public-spirited nobleman, it may be stated that, after satisfying every claim of the landowners on the shores of the former lake, Prince Torlonia will become possessor of upwards of 30,000 Eng. acres of the most fertile alluvial soil, only to be compared to that of the fenny grounds of our own Bedford Level, in a healthy region, and under an Italian sun, suited to the culture of every kind of grain, vines, olives, &c.

Instead of the drying up of the lake affecting prejudicially, as it was at one time supposed it would, the salubrity of the villages round the former basin, the contrary has hitherto proved to be the case. Marsh fever, hitherto so prevalent, has nearly ceased —the town of Ortucchio may be cited as a remarkable instance of this fact.

In the portion of the lake hitherto laid bare, no traces of those aboriginal lacustrine human habitations have been hitherto discovered so common on the Swiss lakes.

The traveller who may be inclined to visit Avezzano will be able to procure every information from Mr. Brisse, the managing engineer of the works on the lake.

From Avezzano there are roads to Celano, Magliano, and Tagliacozzo; to the latter place we shall proceed after visiting those towns near the lake which deserve more particular notice.

6 m. CELANO (6773 Inhab.—*Inn*, a common tavern), the most important town on the basin, is situated upon a hill about 4 m. from the N.E. angle of its former waters. The views in its neighbourhood are extremely interesting. Its *Castle* is a fine and striking specimen of mediæval military architecture in Italy. It was built about 1450 by one of the three husbands of the Countess Covella, and was till very recently in good preservation. The interior of this building, with its carved doorways and windows, chapel, &c., well deserves a visit. In the ch. of the *Convento di Valle Verde*, below the town, is the chapel of the Piccolominis, painted by *Giulio Romano*. Celano was the birthplace of the *Beato Tommaso di Celano*, who died in 1253, and is considered to have been the author of the Requiem of '*Dies Iræ, dies illa.*'

The *Contado* of Celano has some celebrity in the mediæval history of Italy for the misfortunes of the Countess Covella, and for the cruel and unnatural warfare waged against her by her son Ruggierotto. She was the last descendant of the Counts Ruggieri or Roger, of Norman descent, who held a considerable extent of the neighbouring country. Her son, desirous of possessing himself of his mother's lands, joined the Angevin party, and prevailed upon their captain, Piccinino, to support him in wresting the Contado from her. After seizing Celano, they besieged the Castle of Gagliano, into which the Countess had thrown herself in the hope of holding out until she could receive aid from Ferdinand of Aragon. But, after a few days, the fortress was carried by storm. Piccinino seized the treasures on his own account, and consigned the strongholds of the Contado to Ruggierotto, who threw his mother into prison. Napoleone Orsini, who, in the name of Ferdinand

and Pius II., destroyed the remnants of the Angevins in the Abruzzi, defeated Ruggierotto, who set his mother at liberty to plead his cause with Pope Pius II., who claimed the Contado for himself. But Ferdinand, to avoid a quarrel, granted it, in 1463, to Antonio Piccolomini, Duke of Amalfi, the pope's nephew and his own son-in-law, as the dower of his natural daughter, Mary of Aragon.

There is a road (18 m.) practicable for carriages from Avezzano by Celano to Popoli, whence the traveller may proceed to Rieti or Ancona (Rtes. 142, 143). It will take about 6 hrs., and proceeds through Coll' Armele, on a hill at the foot of which the ancient *Cerfennia* stood, and through the pass of *Forca Caruso*, Goriano-Sicoli, and Bajano. (Rte. 142.)

A new road now leads from Celano to Aquila (23 m.) (Rte. 142.). It crosses the cold pass of *Ovindoli* to *Rocca di Mezzo*, in a dreary plain, and the only place which affords the least accommodation. Between Rocca di Cagno and Aquila we pass the mediæval Castle of *Ocra*.

From Celano, descending to the plain, we reach

San Benedetto, the site of *Marruvium*, the capital of the Marsi—

Marruvium, veteris celebratum nomine Marsi,
Urbibus est illis caput.
SIL. ITAL. VIII. 507.

It was a flourishing town under the Roman empire; in the middle ages it was called *Marsica*, and was the birthplace of Leo Ostiensis and Boniface IV.; but now it is a miserable hamlet near the bank of one of the branches of the *Giovenco*, the ancient *Pitonius*, a stream flowing into the lake from the valley of Ortona a' Marsi. Numerous remains, especially inscriptions, have been found in its neighbourhood, and during a long drought in 1752 considerable ruins were exposed, from which statues of Nero, Agrippina, Claudius, and Hadrian were obtained and carried to Naples. East of it, about 2 hours' walk from the lake, is

Pescina (5156 Inhab.), on the side of a gorge watered by the Giovenco, and the seat of a bishop, still called *Vescovo de' Marsi*. Its chief object of interest is the old house, perched on a crag jutting over the ravine, in which *Cardinal Mazzarin* was born on July 14, 1602. From S. Benedetto the path follows the shore in a S.E. direction to

Ortucchio (1529 Inhab.), once near the shore, and exposed to the rising of the waters and to marsh fevers; from both of which inflictions it has been freed by the draining of the lake. It has a picturesque old castle with a drawbridge well preserved. Beyond the mountain of San Niccolò, also in the S.E. angle, the town of *Archippe*, said by Pliny to have been swallowed up by the lake, is supposed to have stood. Farther on the mountains came near the former water's edge. On an elevation about 4 m. further stands

Trasacco (1400 Inhab.), supposed to be a corruption of *trans aquas;* its abbey, dedicated to St. Cesidius, is said to have been erected on the ruins of a palace of Claudius; it is situated in a fertile plain abounding in vineyards, almond plantations, and cornfields. It has nothing of interest except some ruins of a Gothic building and a picturesque old tower, in which Oderisio, Conte de' Marsi, resided in 1050. Several interesting inscriptions have been found near it. A path of 6 m. leads to

Luco (2650 Inhab.)—near the site of *Penna*—the *Lucus Anguitiæ*, or grove of Anguitia, the sister of Circe and Medea, commemorated by Virgil in the passage already quoted. At a later period the modern village grew up on the spot, which is called *Anguitia* in inscriptions, but whose inhab. are called *Lucenses* by Pliny. Its ancient walls may still be traced, and on part of them the ch. of *Santa Maria*, mentioned by Leo Ostiensis, was built. Anguitia is mentioned by Silius Italicus, as celebrated for the faculty of its inhabitants in charming snakes, which are still numerous hereabouts.

Beyond Luco, and before reaching the Incile, or mouth of the Emissary on the lake, there are two natural subterranean channels, into which the water of the lake was absorbed with force and noise; the ancients believed that this water reappeared in the two fine springs known as the Laghetto di Sta. Lucia and of La Serena or Fonte Cerulea, in the valley of the Anio, and on the road from Tivoli to Subiaco, the former furnishing the water in ancient times carried to Rome under the name of *Aqua Marcia*. The name of *La Pedogna*, given to the spot, is considered a corruption of *Pitonius*, the *Giovenco*, which was once supposed to pass through the lake without mixing its waters with it. The chapel of S. Vincenzo may occupy the site of a temple dedicated to the deity of the lake under the name of *Fucinus*, which occurs in votive inscriptions discovered near the spot.

3 m. N. of Avezzano is the village of

Albe (200 Inhab.), the ancient ALBA FUCENTIA, or ALBA MARSORUM, celebrated in the history of Rome for its fidelity to the Republic, and as the headquarters of the *Legio Marsica*, which Cicero eulogises in his Philippics. Alba occupied the treble crest of a hill; at present, the convent and ch. of S. Pietro, built amidst the ruins of the ancient city, stand on the first; an old tower of the middle ages, called *Colle di Pettorino*, on the second; and the modern village upon the third and highest. Alba was the place of banishment of Syphax king of Numidia, Perseus king of Macedonia and his son Alexander, Bituitus king of the Arverni, and other royal captives. Its walls, with remains of several towers, present one of the most perfect specimens of ancient fortification to be found in Italy. The polygonal blocks are so carefully put together that the interstices scarcely appear, and although the courses are irregular, the surface of the wall is perfectly smooth. The remains of an amphitheatre and of some baths are still visible. The ch. of S. Pietro, of the 13th cent., is upon the site of a temple, the portico formed by columns of marble, and the Corinthian ones between the nave and the aisles, were evidently derived from Pagan edifices. The principal door is decorated with sunken panels. The pavement is composed of ancient mosaics, and numerous fragments of columns are preserved in different parts of the building. The view which it commands is very fine, embracing the plain of Tagliacozzo on the W., the valley of the Salto towards Rieti, and the entire basin of Fucino on the S.

In descending from Albe we leave, upon a hill on the rt. bank of the Imele, the village of *Magliano* (3923 Inhab.), in the midst of a district known in Roman times for its iron and copper mines; and join the road below, which is in very good condition as far as Tagliacozzo, along the line of the Via Valeria, passing by the hamlet of Capelle and

Scurcola (3487 Inhab.), on the lower declivity of a hill, with a castle erected by the Orsinis in 1269, and bordering the *Campi Palentini*, close by the spot where the young Conradin, the last of the house of Hohenstaufen, and the flower of the Ghibelin chivalry, were defeated by Charles I. of Anjou, on the 23rd of August, 1268,—a battle which was followed by the execution of Conradin, and the preponderance of the Guelph party throughout Italy. The success of this conflict has been ascribed to the advice given to Charles by Alard de St. Valery, a French soldier, who was on his return from the Holy Land, and whose services on this occasion are commemorated by Dante:—

E là da Tagliacozzo
Ove senz' arme vinse il vecchio Alardo.
Inf. XXVIII. 17.

"After the battle, the king," says Vasari, "sent for Niccolò da Pisa to erect a very rich church and abbey on the site of his victory, wherein should be buried the great number of men killed

in the battle, and where, in accordance with his command, masses might be performed by many monks, night and day, for the benefit of their souls; and the building being finished, Charles was so well satisfied with the work that he paid Niccolò great honours and rewards." This Cistercian monastery, about a mile from the town, near the Telone torrent, is now in ruins, but it still retains the name of *Santa Maria della Vittoria*. An image of the Madonna, which was executed in France by order of Charles, and is covered with *fleurs-de-lis*, exists in the ch. of *Santa Maria* in Scurcola. 5 m. further across the Campi Palentini, following the line of the *Via Valeria*, along which there are ruined tombs, we arrive at

15 kil. TAGLIACOZZO (7409 Inhab.), the most important town of the district, situated on the rt. bank of a deep ravine in which the Imele takes its origin. The inn or tavern is wretched, but an introduction to the Mastroddi family will be sure to obtain admission into their hospitable palazzo on the piazza below the hill. Its fine staircase contains some marble fragments and Roman inscriptions. There are 2 Gothic churches in the town, of the 13th centy.

The excursion to the Cicolano district (Rte. 142) may be accomplished from Tagliacozzo, following the valley of the Salto to where that mountain torrent joins the Velino, the line of the projected rly. to Rieti and Terni. Another may be made to the *Sources of the Liris* below the village of Cappadocia. The scenery is wild and romantic, and, the path being only 5 m., there will be time to see it after reaching Tagliacozzo, if the traveller be a good pedestrian.

Mules or horses and a guide must be hired to proceed to Tivoli, about 30 m. distant. The path follows in great part the line of the *Via Valeria*,* which connected *Alba* with *Tibur*, passing by (1 hr.) *Rocca di Cerro*, on a hill bounding the pass on the N.W., and commanding an extensive view of the valley. From here the path descends along the *Mola* torrent, leaving the hamlet of *Colli* on the rt. (in 2½ hrs.) to

14 kil. *Carsoli* (5527 Inhab.; small *Inn*), with a ruined castle, which preserves the name of *Carseoli*, a station on the *Via Valeria*, the site of which may be traced in the vineyards about 2 m. below, after crossing the Turano, in the wood or *Macchia di Sessara*, and in the plain of *Cavaliere*, which is encircled by towns perched picturesquely on their hills. Great part of its walls, built of massive blocks, portions of towers, an aqueduct, &c., are still visible. Carseoli was for a short time the prison of Bitis, the son of a king of Thrace. Ovid, who passed by it on his way to Sulmona, tells us that it was a cold place:—

> Frigida Carseoli, nec olivis apta ferendis,
> Terra, sed ad segetes ingeniosus ager.
> Hac ego Pelignos, natalia rura, petebam;
> Parva, sed assiduis uvida semper aquis.
> *Fast.* IV. 683.

The pavement of the Via Valeria still bears marks of chariot-wheels. Several milestones of the 2nd and 3rd Consulates of Nerva, and inscriptions, have been found in the plain and along the line of the Valeria,—one at Avezzano, recording the *Collegium Dendrophorum*, or corporation of woodcutters, who must have been of importance in a country so wooded as the Abruzzi. 1 m. beyond the ruins is *Cavaliere*, the former Neapolitan frontier station. There is a tavern, where some refreshment may be obtained. Beyond this, following the Valeria for 3 m., we reach, in 1½ hr., Arsoli (*Arsula*), the former Papal frontier station, and afterwards *Roviano*, a castle of the Sciarras, close to the rt. bank of the Anio, parallel

* The *Via Valeria* was opened by M. Valerius Maximus, about B.C. 260, from Tibur to Corfinium, and subsequently carried as far as Hadria. The stations on it were—

Tibur,	*Tivoli.*
Varia,	*Vicovaro.*
Carseoli,	near *Carsoli.*
Alba Fucentia,	*Albe.*
Marrubium,	*S. Benedetto.*
Cerfennia,	near *Coll' Armele.*
Statulæ,	*Goriano Sicoli.*
Corfinium,	*S. Pelino.*
Interpromium,	Below *S. Valentino.*
Teate,	*Chieti.*
Hadria,	*Atri.*

to which the road runs to S. Cosimato. A bridle-path on the rt., avoiding the circuitous route by Arsoli, ascends to *Rio Freddo*, another former frontier station, on a hill at the head of a deep ravine, through which runs a stream of the same name, that falls into the Anio and joins the other before reaching S. Cosimato. From Arsoli the road is practicable for carriages, and Tivoli may be reached in 4 hrs., and if one has been ordered … Tivoli, the traveller will save a ri… 16 m., and may employ the time… gained by visiting *Licenza* and… Sabine farm of Horace, near … giovine, 6 m. on the rt. 2 m. fr… Cosimato is *Vicovaro*, the ancient … and 6 m. further *Tivoli*. Descri… of all these places will be found … *Handbook of Rome, Environs.*

NAPLES.

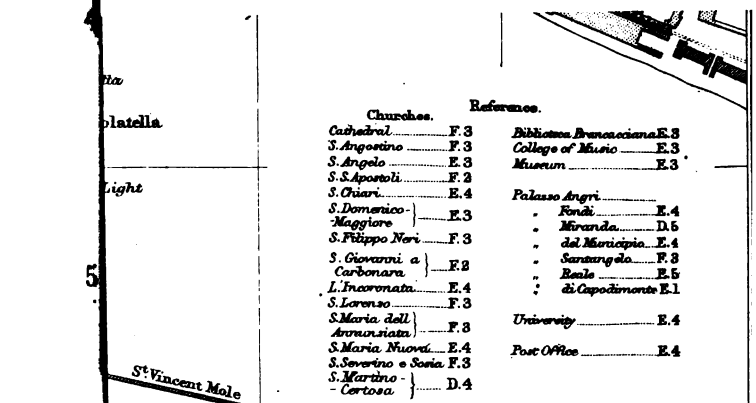
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a. Chemists.	
b. Booksellers and Stationers.	
c. Photographs, Views of Naples.	
d. Provision and Wine Merchants.	
e. Dressmakers, Drapers, Silk Mercers.	
f. Tailors.	
g. Boot and Shoe Makers.	
h. Hairdressers, Perfumers.	
i. Glovers.	
k. Coral & Lava Ornaments.	
l. Watchmakers.	
m. Jewellers.	
n. Music and Musical Instruments.	
o. Imitation Etruscan Vases.	
p. Antiquities.	
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§ 16. Reading Rooms, Newspapers	
§ 17. Servants	
§ 18. Carriages, Omnibuses, Boats	
§ 19. Baths	
§ 20. Churches	
§ 21. Teachers of Languages, Drawing, Music	
§ 22. Artists	
§ 23. Principal sights	

§ 1. Arrival at Naples.

(*a*) By *rail.*—The Station (*Stazione Centrale*) is at the E. end of the town, just outside the Porta Nolana. (Fair *Buffet.*) *Omnibuses* from the different hotels (1½ fr.) meet all the trains. *Cabs* in abundance: the fare to most of the hotels is 1 to 1½ franc for a one-horse vehicle, and 2 to 2½ francs for a two-horse, with a moderate amount … luggage (see tariff, p. 83). The b… way to avoid any dispute is to … the porter of the hotel on arriving … settle for the carriage. The stati… porters are allowed to charge 20 ce… for each heavy article of luggage, a… 10 cent. for each light one.

Families, and especially ladies, will … well to write beforehand to the hot… they intend going to, and have a carriag…



NAPLES

For Murray's Handbook.

Hotels

Genève	E.4	k	H. de Naples C.5
Nuova	E.4	l	H. Vittoria D.6
Russie	E.5	m	H. de la Grande Bretagne C.5
Belle	D.5	n	H. d'Angleterre C.5
Washington	D.6	o	H. du Louvre C.5
Etrangers	D.6	p	H. de la Ville B.5
Etats Unis	D.6	q	H. Tramontana C.5
		r	H. Bristol C.5
		s	H. Nobile C.5

Theatres.

1	Teatro della Fenice	E.5
2	" Filarmonico	E.5
3	" San Carlino	E.4
4	" Nuovo	D.4
5	" S. Carlo	E.5
6	" del Fondo	D.5
7	" de' Fiorentini	E.4

Edw.d Walle

and servant sent to meet them. Indeed the single traveller who arrives at Naples for the first time, should get hold as soon as possible of the commissionaire of the hotel he has chosen, and avoid running the gauntlet, unprotected, of the crowd of facchini, drivers, touters, and vagabonds in general, who clamorously assail him as he issues from the station. Those who elect to shift for themselves should remember two things. First, if they see on leaving the station a man mount the box beside the driver, let them insist on his getting down, applying if necessary to the police constable, as if suffered to go to the hotel he will on arriving there demand a gratuity for having shown the way, and done other imaginary services. And, secondly, let them keep a watchful eye on their luggage, especially the small parcels, as fellows will sometimes even whip them out of the carriage as it goes along.

In driving from the stat. to the hotel, the visitor will have a good opportunity of forming some idea of the topography of the town, and of observing the medley of strange sights which surprise every one who passes for the first time through the tumultuous confusion prevailing in all the leading thoroughfares.

On leaving the stat., if the visitor is bound for one of the hotels on or near the seashore, he will pass down the Corso Garibaldi, outside the Porta Nolana, and turning W. enter the Piazza del Mercato by a street, on the l. of which, between him and the sea, is the Castel del Carmine, and the ch. of S. Maria del Carmine, both famous in the history of the insurrection of Masaniello. Leaving the Piazza del Mercato we turn to the l., and reach, through the Porta del Carmine, the Marinella or seashore. The Giardino del Popolo now replaces the filthy beach formerly existing here. From this point a capital view is obtained of the E. side of the Bay, with Mounts Vesuvius and Somma, and the towns of Portici, Resina, and Torre del Greco at their base; and farther on the promontory of Sorrento and the island of Capri.

[*Naples—Cancel* A.]

In front, as we turn up the Strada Nuova that skirts the harbours, is a long line of buildings ending in the hill of Posilipo, and crowned by the commanding height of S. Elmo. Continuing along the Strada Nuova, the Porto Piccolo for small boats is passed, and then the Porto Grande, the large mercantile harbour, enclosed within breakwaters, at which the traveller disembarks on coming by sea. At the end of the Great Harbour the road turns to the rt. up the broad Strada del Molo, on the l. side of which is the Castel Nuovo. At the top of this street, where it turns into the Piazza del Municipio, is on the rt. the Strada Medina, in which are situated the *H. de Genève* and the *H. Central*. Beyond the Piazza del Municipio is the Strada San Carlo, with the theatre of the same name on the l. The square in front of the theatre (*Piazza San Ferdinando*) is the centre of the traffic of the city. To the rt. is the Toledo, now called the Via Roma, the main artery of Naples: in front the Strada di Chiaia, and on the l. the Piazza del Plebiscito (formerly the Largo del Palazzo Reale). Turning into this square, with the Church of San Francesco di Paola on the rt., and the Royal Palace on the l., we pass down the Strada del Gigante, and leaving the Arsenal on the l. enter on the Quay of Santa Lucia, the most picturesque spot in Naples. Here are the *H. de Rome* (l.), and the *H. de Russie* (r.). The road traverses the quay, and on rounding the point of the height of Pizzofalcone, with the Castel dell' Ovo, on the l., passes the Chiatamone. Turning to the l. the Piazza della Vittoria is reached. In this square is the entrance to the Public Gardens, formerly called the Villa Reale, now Nazionale. Leading also from the square, and running parallel with the gardens, is the Rotten Row of Naples—and the Riviera di Chiaia, in which are the *Hôtels de la Grande Bretagne* and *de la Ville*, on the rt. overlooking the bay.

(*b*) By *road*.—In coming from Rome by the carriage-road, the city is en-

tered by the suburb of San Giovanniello, and by the Strada Foria. The first objects which attract attention are the large building of the Albergo de' Poveri, or poor-house, and the Botanic Garden. The Strada Foria terminates in the Piazza Cavour, at the upper end of which is the National Museum. Here we enter the Via Roma, once Toledo, the main artery of Naples. The Toledo and the Foria together divide the city into two nearly equal portions: that on the l., towards the sea, is the old city; that on the rt. is comparatively modern. At the bottom of the Toledo is the Piazza del Plebiscito, where the route joins that already described from the rly.

(*c*) By *sea*.—Travellers arriving by steamboat enter the Porto Grande. Small boats, 1½ fr. for each person, including luggage, convey the passengers to the Custom House (*Dogana*), where carriages can be obtained. The route immediately joins that from the station.

§ 2. Hotels.

The Grand Hotel, at the W. end of the Villa Nazionale or Public Gardens, on new ground reclaimed from the sea. *First-class*, commanding magnificent views. It has a lift.

Hôtel des Etrangers, at the E. end of the Chiatamône. Very well spoken of as a thoroughly first-class house. Prices moderate; cuisine good.

Hôtel de la Grande Bretagne, one of the best in Naples, on the Chiaia overlooking the public gardens and facing the sea, and particularly well sheltered from cold winds. Excellent table-d'hôte, and a garden behind, in which are reading and smoking rooms.

Hotel Tramontano (English proprietor), splendid healthy situation, high above the town in the Corso Vittorio Emmanuele, with fine views, and clean but poor table d'hote; not very well managed, and rather far off for sight-seers.

Hotel Bristol, similar situation, but pretension; kept by the proprietors of the Hôtel de la Grande Bretagne. A first-class hotel.

Hotel Nobile, in the Via Principe Amedeo, a large hotel and well managed; very much patronised by Americans.

Hôtel de Rome, on the Quay of Santa Lucia, commanding an exceptionally fine view, and standing at the water's edge. A comfortable hotel, with high prices, and chiefly patronised by foreigners of the best class.

Hôtel du Chiatamône, 1883, at the E. end of the Chiatamône, frequented in summer on account of its mineral baths.

Hôtel du Vésuve, a large hotel on the Chiatamône, commanding a fine view of Vesuvius. The situation much exposed to cold winds. It has a lift.

Hôtel de la Ville, at the further end of the Chiaia, near the Grand Hotel. Rather in the nature of a private hotel; well spoken of for management and charges.

Second class:

Hôtel de Genève, near the post-office. a large, old, well-managed hotel. Good table-d'hote, and moderate charges. No view, and rather noisy.

Hôtel Central, nearly opposite the Hôtel de Genève, and under the same management.

Hôtel de Russie, on the Quay of Santa Lucia. Fine views.

The charges in all these hotels differ little. From the end of Oct. to the end of May these charges are:—bachelors' room from 3 to 6 fr. a-day. Apartments, consisting of a sitting-room and 3 bed-rooms, from 20 to 35 fr., according to size and position. Dinner in private apartments 6 to 8 fr.; ditto, table-d'hôte, 5 fr. Breakfast, tea, coffee, or chocolate, bread, butter, and eggs, 2 fr. Ditto, with the addition of a dish of hot meat, 3 fr. Déjeûner à la fourchette, from 3 to 4 fr. Tea in the evening, 1 fr. Service 1 fr. a-day, and servants' board 5 fr.

There are some other hotels in the centre of the town, chiefly frequented

by foreigners and men of business, but well situated for those who wish to avoid the sea air, and with more moderate prices than those at the fashionable end of the town.

ENVIRONS.

H. de la Grande Bretagne, Pozzuoli, kept by Mrs. Dawes, is very well spoken of. There is a restaurant, where lunch can be had after an excursion to the Solfatara.

The *Villa Postiglione*, on the Posilipo road, is a charming residence, with English comforts and conveniences. Madame Postiglione is English.

The Posilipo Tramway runs every 20 minutes (oftener in summer) to within an easy walk of the Villa Postiglione, thus rendering it much more accessible than it was.

In making a bargain at any of the hotels for a prolonged stay, it is as well to have the agreement in writing, as otherwise some landlords have no scruple in raising the price.

Travellers will do well to remember that the DRINKING WATER usually supplied at most of the hotels is bad, and is the cause of a great deal of sickness. THE WATER IN THE BEDROOMS SHOULD NEVER BE DRUNK. Until the completion of the new waterworks, the only good drinking water (*acqua da bere*) is the Acqua di Leone, with which every hotel ought to be supplied, and which should always be asked for.

§ 3. PENSIONS, BOARDING HOUSES. Most of the hotels admit visitors on paying so much (8 fr. to 15 fr.) a-day, according to the apartments occupied, including everything except firewood and lights. Among the regular boarding-houses are

Hôtel et Pension Britannique, kept by Mrs. Macpherson, on the Corso Vittorio Emmanuele, next door to the Hotel Tramontano, in a magnificent situation. This is the best *Pension* in Naples, but persons attempting to use it as an *Hotel* have complained of the charges.

Pension Bellevue, Palazzo Casalta, Via Principe Amedeo (Corso Vitt. Emman.)

Pension Anglo-Américaine, Piazza Vittoria, kept by Mde. Paradisi. Same terms as the others. Complained of.

Pension Turner Guidotti, Via Giovanni Bausan. Not well situated, but said to be comfortable.

Pension Allemande, Chiatamône, Fair.

Pension Anglaise, in the Chiaia. Second-rate.

§ 4. LODGINGS, HOUSES, ETC.—As a general rule, lodgings and house-rent are expensive at Naples. The best are on the Riviera di Chiaia, and in the modern quarters of Mergellina, Via Principe Amedeo, and Corso Vittorio Emmanuele. Those on the Santa Lucia have fine views over the E. portion of the Bay and Vesuvius, but are less comfortable in winter, being exposed to the N.E. winds, and hence less suited to persons suffering from pulmonary complaints. Small but comfortable apartments may be had in the Via Carminello, Str. Sta. Teresa, and Largo dell' Ascensione, all situations frequented by strangers. In the immediate neighbourhood of the city some good houses can be hired. Their prices vary very much according to the time of the year; in summer and autumn being higher.

House Agent.—The different bankers are the best people to apply to for information with respect to lodgings. There is also a respectable house-agency at the British reading-room on the Chiaia.

§ 5. TRATTORIE, RESTAURANTS.—*Café de l'Europe*, in the Piazza San Ferdinando. This establishment has annexed the old *Caffè del Palazzo Reale*, and is now a large and good restaurant. Breakfasts and dinners *à la carte* and *à prix fixes* at various prices. Dear.

Grand Café de Strasbourg, in the *Piazza del Municipio*. Good meals at fixed prices, but dear *à la carte*.

Vermouth di Torino, on the *Piazza del Municipio*. Good, but waiting slow.

Caffè di Napoli on the Toledo. Fair. The Restaurant of the same name in the Villa Nazionale is good, but dear in the summer, and is not to be recommended in the winter months.

Fish dinners can be had at any of the numerous restaurants on the Posilipo road; the best are:—

Scoglio di Frisio, good; but much dearer than the others.

Scoglio della Sirena, less pretension, but fair.

Figlio di Pietro, clean.

Should the visitor wish to try the regular *Neapolitan Cuisine*, he had better obtain information as to the trattorie the most in vogue at the time of his visit. Maccaroni, with tomato (*pomi d'oro*) sauce, is a favourite Neapolitan dish, and very good; but as the Naples maccaroni is hard, it should be ordered well cooked (*ben cotti*). Shell-fish soup (*zuppa di vongoli*) is another favourite; and a sort of ragout of the insides of a pig (*zuffrito*). Table wine, ½ fr. the bottle (*caraffa*) is coarse and acrid; Lagrima Christi (red), and Capri (white), are good, when genuine. Beer of the country, not bad. Oysters (*ostriche*), from the Lago di Fusaro, are a great delicacy. A sort of lobster (*ragosta*) is very good. The Quay of S. Lucia is the great place for the sale of shell-fish; but oysters should not be eaten off the barrows, because they are kept in the filthy water from the adjacent boat harbour, into which the sewage is discharged. Smoking is allowed in all the restaurants. Ladies can go to the principal ones.

§ 6. CAFÉS.—*De l'Europe*, with restaurant as above, much frequented by the military, and noisy.

Caffè di Strasbourg (good draught beer), Largo del Municipio. Very full at night, on account of its vicinity to the theatres.

Caffè di Napoli and *du Grand Pavillon*, in the Villa Nazionale, close to where the band plays.

Caffè Benvenuto, in the Via Roma, near the Museum. The only place where a luncheon can be had in that neighbourhood. Fair.

A cup of chocolate, 30 to 50 c.; breakfast, coffee, bread and butter, 60 c., with eggs, 1 fr. A cup of black coffee (*caffè nero*) costs 20 c.

Ices. The *ices* (*gelati*) of Naples are celebrated, and may be obtained at all the best cafés. They are, however, only to be had in the evening. Nothing but *granite*, 40 to 50 c., a sort of frozen snow flavoured with lemon or orange, very refreshing, can be obtained in the morning and afternoon. A *gelato* costs 60 to 80 c.; half portions can be ordered. The iced water at the cafés is generally bad, and had better be avoided.

Caution is recommended in the use of ices, fruit, and all the effervescent and acid wines.

§ 7. PASSPORTS. POLICE OFFICE.—Though passports are not legally required from English people in Italy, it is much better to be provided with a Foreign Office passport, and produce it when asked for, rather than argue the point with a subordinate official to the great loss of time and temper. It is often necessary too, for purposes of identification, and neither registered letters nor post parcels will be given at the Post without it or other satisfactory identification.

Registered letters coming from foreign countries can only be claimed between 12 and 1, when an official attends from the Custom House, to see that no contraband goods are introduced through the post.

The Police Office is at the Questura, forming part of the Palazzo del Municipio, in the Piazza del Municipio. Yachts should obtain a bill of health for the Gulf from the Sanità, which will save them all trouble in visiting the neighbouring places.

§ 8. RAILWAYS.—The **Terminus** *Station*, near the Porta Nolana, is now the terminus for all the lines, viz.:—to Rome, *viâ* Caserta, Capua, S. Germano, &c.; to Foggia and the shores of the Adriatic, *viâ* Benevento; to S. Severino, *viâ* Nola; to Salerno and Reggio, *viâ* Pompeii; and to Castellammare. For times of departure

and fares, see published time-tables. Circular tickets at a reduction of 40 per cent. are issued for tours over all the Italian railways, but return tickets are available only on the day of issue.

§ 9. Steamers.

The Amalgamation of the *Florio-Rubattino Company* has made a monopoly of the local traffic, as far as Italian steamers are concerned.

These lines trade to all the Italian ports, as well as to Bombay and New York, Constantinople and Odessa, touching at Smyrna, Athens, Salonica, Corfu and other ports.

Their best steamers are fairly good, but they only provide two meals a day, and extras are very highly charged.

There is a daily steamer to Palermo, and frequent steamers to all the other ports, but enquiry should be made at the office as to time and date of sailings.

The *Messageries Maritimes* of France call regularly at Naples, and sail every Saturday and every other Sunday direct for Marseilles. They have a line to Athens and Constantinople, and the Indian steamers also call at Naples, whence also there is a direct steamer to Alexandria. They are far superior in every respect to the Italian line.

The *Transatlantique* Steamboat Company is also first-rate, and trades to Malta as well as to the principal Italian ports. They have also a line to the United States.

Frassinet frères have also steamers which carry passengers, some of which are well spoken of.

Most of the steamers of the *Valery* Company are second-rate.

Steamers to Ischia, touching at Procida, twice a day in the summer months, once a day at other times. There is a *daily Steamer* to Capri, starting from Santa Lucia at 8.45 A.M., and giving time to visit the blue grotto and to have lunch (Standford's Hotel—good).

The splendid steamers of the *Orient Steamship Co.* call at Naples, outward and homeward bound, fortnightly: fare to London £13 13s. and £8 8s.; passage about 7 days.

The *Cunard* steamers fortnightly to and from Liverpool.

The *Anchor Line* for New York carrying emigrants and freight.

Messrs. Holme & Co., 2, Via Flavio Gioja, are agents for the principal English companies.

For information as to dates of sailing, fares, &c., see the different companies' advertisements, to be found at all the hotels.

§ 10. Consulates. — The *British Consulate* is in the Vico Calascione, Monte di Dio, Pizzo Falcone. *French Consulate*, Strada Poerio (Vico Freddo), near the Piazza dei Martiri. *United States Consulate*, 57, *Via della Pace.*

§ 11. Bankers.—W. J. Turner and Co., 64, Strada S. Lucia. Holme and Co., 2, Via Flavio Gioja, near the Port. Barff, Vico Primo Piliero. Messrs. Meuricoffre and Co., 52, Piazza del Municipio. Cerulli & Co., 29, Vittoria, agents to Messrs. Barclay & Co. Gold and bank-notes may be changed at any of the numerous money-changers; but the stranger must be careful in seeing that the right exchange is given.

§ 12. Post Office.—In the Palazzo Gravina, Strada di Montoliveto. Open 9 A.M. to 8 P.M. It is better to have letters addressed to the care of some banker or merchant, or to an hotel.

Branch offices in the Via di Chiaia, at the corner of the Largo Garofalo, in the quarter inhabited by foreigners, in Santa Lucia, and in the Via Foria in the centre of the old city. Letter-boxes in different parts of the city.

Italy being in the Postal Union, the foreign rates are identical with those of other countries.

Postage throughout Italy, 20 c. Within the town radius, 5 c.

§ 13. Telegraph.—The office is at the General Post-office, Pal. Gravina, Strada di Montoliveto; but there are branch offices in the town—of which

one is in the Largo Garofalo. The rate to London is 47 c. a word, with an additional tax of 1 fr. per message: to Paris, 14 c., with the same tax, and to New York, 1 fr. 95 c. per word. For the whole of Italy, 15 words 1 fr., each extra word 10 c.

§ 14. MEDICAL MEN.—Visitors are recommended to write to, or call on, the medical men whose services they wish to secure, as hotel-keepers and commissionaires often intentionally mislead strangers, by saying that the doctor sent for is out, or has left, in order that they may obtain a gratuity from some one else.

Physicians. — *C. Barringer*, 267, Riviera di Chiaia, an Englishman and M.D. of Paris, connected by telephone with all the Hotels. Comm. *Arnaldo Cantani*, Consulting Physician and Professor of Clinical Medicine, Palazzo Tarsia. Dr. *M. Malbranc*, a German, speaking English well, physician to the International Hospital, Vico Stretto dei Miracoli.

Surgeons.—Dr. *Testa*, Fuorigrotta. *Cesare Olivieri*, Largo Mondragone. *Eteocle Fedele Ranieri* (obstetrician), Salita Concezione Monte Calvario, No. 10.

Dentists.—Mr. *Dempster*, 287, Riviera di Chiaia, American. *Bullot*, Str. di S. Carlo.

Hair Dressers.—For Ladies: Vinti, Palazzo Serra Capriola, 207 Riviera di Chiaia, a superior artiste, very highly recommended. *For Gentlemen:* Vinti, Strada di Chiaia, also much recommended.

§ 15. SHOPS, TRADESPEOPLE.—The following list will include most of the shops containing things required by visitors, but it is as well always, in the case of anything very particular, to ask the advice of your banker. The best shops will be found in the Via di Roma and Chiaia, on the Piazza dei Martiri, and that del Municipio, and in the neighbourhood of the Largo Vittoria. It must be borne in mind that in many native shops it is still necessary to bargain. Those, however, which have not *prix fixe* (*prezzo fisso*) written up, should be as much as possible avoided.

a. Chemists. — Vincenzo Saggese, Largo Garofalo, good medicines from England. Kernot, Piazza San Ferdinando, opposite the San Carlo theatre,—good, but very dear.

b. Booksellers and Stationers.—Detken and Rocholl, Piazza del Plebiscito, have a good assortment of English and foreign books, Maps, Handbooks, Guide-books of Naples, and Music; English spoken.—Furcheim, 59, *Piazza* Martiri, well supplied with English books, guides, maps, &c.—Dorant, the British Library, 267, Riviera di Chiaia; Handbooks, &c.: a Reading-room and a Circulating Library attached, both well supplied, and much patronized by English and American visitors.—G. Dura, No. 40, Via di San Carlo, opposite the Theatre, for old books, of which he has a very large collection, especially connected with Naples and its provinces.—Migliorato, 273, Via Roma, English water-colours and drawing materials.—Richter and Co., Portico of S. Francesco di Paola, lithographic printing, writing, drawing, and painting materials.

c. Photographs, Views of Naples.—Ferretti, 23, Chiatamone, good portraits. Arena, 7, Str. Pace, and Piazza dei Martiri, good. Sommer and Amodio, Via Vittoria a Chiaia, capital views of Naples, Pompeii, &c., and of works in the Museum. Pira, at Scognamilios (Via Calabritto, once Santa Caterina), for *gouache*. Cesare Uva, 266, Riviera di Chiaia, *gouache*.

d. Provision and Wine Merchants.—*The English Grocery Store*, Piazza dei Martiri. Provisions of all kinds for private houses and yachts; very good and reasonable. Principe, Str. Bisignano. Vitolo, Gradoni di Chiaia. Pantasso, Largo S. Ferdinando. Ravel,

Via Roma (Toledo); excellent *charcuteris*, butter and Italian cheese. Pasquale Scala, wine-merchant, Str. di Chiaia.

e. Dressmakers, Drapers, Silk Mercers.—Jourdan, 209, Str. di Chiaia, expensive. Nethery, 238, Str. di Chiaia, first floor. Picorna, in the same street. Pszenny-Fass, Palazzo Calabritto. Ricco, Piazza Martiri.

Drapers.—Messrs. Gutteridge & Co., 192, Via Roma, the largest stock of English drapery goods in Italy.

Silk Mercers.—Miccio, Piazza del Municipio. *A la Ville de Lyon*, Largo, San Orsola a Chiaia.

f. Tailors.—Lennon, 2, Str. S. Caterina a Chiaia. Mackenzie, 50, Piazza dei Martiri. Pierce, Str. S. Caterina a Chiaia, for English ready-made articles, also general bazaar; dear.

g. Boot and Shoemakers.—Matteo Forte, 259, Via Roma. For ladies—De Notaris, 189, Str. di Chiaia. Finoia, 33, Via Filangieri.

h. Hairdresser and Perfumer.—Zempt, 33, Str. S. Caterina a Chiaia. Naples soap may be obtained here, and at Bellet and Co., 180, Via Roma; the price is 2 to 3 fr. a pound for the best quality; there are two, the brown and the white; the latter is to be preferred, the excess of alkali (potash) being removed from it, which, when left, is likely to irritate the skin.

i. Glovers.—Budillon, 202, Str. di Chiaia. Prattico, 145, Via Roma. Piscicelli, 248, Str. di Chiaia, a good workman for gloves made to measure. Cuosta, 137, Str. di Chiaia. A good pair of gloves costs from 1½ to 3 frs. Naples gloves being, for the most part, made of lamb-skin, are always inferior to the kid gloves, properly so called, of Paris: but in the manufacture of lamb-skin for gloves the Neapolitans have certainly an advantage over their French competitors in the same material.

k. Coral, Lava, and Tortoiseshell Ornaments and Works.—Squadrilli, 7, Str. della Pace—one of the largest and best assorted dealers in coral at Naples, and with fixed prices; he is a large exporter to the United States: he also sells lava and tortoise-shell works, and the costume figures of the Calabrian and Sicilian peasantry from Castelgirone. S. Labriola, 288, Riviera di Chiaia, very good for tortoise-shell. Michele Piscione, 271, Riviera di Chiaia. A. de Caro, 69, 70, Santa Lucia, good selection in all branches of the business. Casalta (see below, *Jewellers*). *G. Stella*, 9, Str. della Pace.

The pretended *lava* ornaments are generally made of varieties of ordinary limestone, found in fragments amongst the ancient volcanic deposits in the Fosso Grande at the foot of Vesuvius and on the Marina of Resina.

The tortoise-shell ornaments are of two kinds; the one made from the whole shell, which is more expensive but far more durable—the other made from fragments pressed together, which is fragile and worthless. It is not easy to distinguish between them, and therefore it is desirable to deal with the best shops.

l. Watchmakers.—Gutwenger, Str. Sta. Caterina.

m. Jewellers.—Casalta, 7, Piazza Martiri, is celebrated for his imitations of ancient jewellery; he keeps also a large assortment of coral ornaments. Musto, Str. Sta. Caterina. Giacinto Melillo, 286, Riviera, famous for imitations of ancient gold work, may be strongly recommended, as may Rocco Morabito, Piazza dei Martiri.

n. Music and Musical Instruments.—Girard, Via Roma (Toledo). Clausetti, 18, Str. S. Carlo. Foreign music at Detken's, who keeps also the collection of Neapolitan songs. Pianos may be hired of Helzel, 138, Largo Sta. Caterina a Chiaia, at Siever's, Pal. Francavella, and at Niville's from Erard's of Paris, who is also *s*

manufacturer, at 2, Banchi Nuovi Montoliveto.

o. Imitation Etruscan Vases and Terra-Cottas. — Giustiniani, 20, Str. del Gigante. Colonnese, 21, 27, and 69, Str. Marinella. Mollica, 26, Str. S. Lucia, who has very successfully imitiated Urbino or Raphael ware in coarser pottery.

p. Dealers in Antiquities, Old China, &c.—Barone Palazzo della Rocca, 6, Str. Trinità Maggiore, 2nd floor. A large miscellaneous collection of Egyptian, Greek and Roman antiquities as well as china and mediæval *bric-à-brac.* Melé, 60, Str. Cavallerizzo a Chiaia, Italo-Greek vases, terra-cotta, pictures, &c. *Pasquale Janniello*, 76, Vico San Pietro a Majella. These collections are worthy of a visit from collectors. The principal china dealers are situated in the *Strada Costantinopoli*, near the Museum. Of the numerous shops which deal in antiquities, the "Cabinet d'Antiquités," in the Piazza del Plebiscito, for old embroideries, and Staiano, 92, Strada Costantinopoli, for cabinets and antique inlaid furniture, deserve mention.

The *Piazza degli Orefici*, in the *Piazza Margherita*, and the adjoining streets, is worth a visit. The jewellery used by the peasants is made here, and curious fragments of old silver work may often be picked up by the connoisseur.

Coloured Marbles.—Beautiful Vitulano marbles. from quarries near Benevento, may be seen at 54, Piazza Cavour, near the Museum.

q. Miscellaneous—Parasols, Fans.—Martino, 211, Str. di Chiaia. *Fancy Embroidery, German Wools, &c.*—At the Gagne Petit, 21, Str. di San Carlo. *Cigars.*—248, Via Roma.

§ 16. READING ROOMS, NEWSPAPERS.—The principal *Reading Room* is at the British Library, mentioned under the heading *b. Booksellers.* The 'Pungolo' is the best known paper published at Naples, it appears late in the evening; the 'Giornale di Napoli' (friendly to the Government) and the 'Roma' come out earlier; they all contain very little foreign news.

§ 17. SERVANTS.—Those desirous of engaging servants for any time, had better make enquiries at their bankers. The wages of a valet-de-place are from 5 to 8 fr. a-day. Persons wishing for a travelling servant should enquire at the Hôtel des Etrangers. In the provinces and such parts of Sicily as are not opened up by railways, a servant of the kind is absolutely necessary, and he should be able to cook, as the traveller in wild regions will find himself dependent upon this. Ragusa, of the Hôtel des Palmes at Palermo, can generally provide a Sicilian who knows the country, and this is preferable to taking a man from Naples. To save disappointment it is well to write to Ragusa, who speaks English. Giuseppe Luise is well known to yachtsmen as an attendant, and has excellent testimonials.

§ 18. CARRIAGES, OMNIBUSES, BOATS.—The charge for livery carriages for the city and immediate vicinity is 20 to 25 fr. a-day, 30 francs if with 3 horses for excursions, with a *buonamano* of 2 to 3 fr. to the driver; for half a day, 12 to 15 fr., including buonamano. In winter, when the carriage is hired by the month, the common charge is from 450 to 600 fr. per month, stipulating for an open carriage by day and a close one by night; and that the engagement is for a *calendar* month, otherwise a dispute may arise. The *buonamano* per month is 25 fr. The two-horse carriages in the public streets are very badly horsed, and should never be trusted for a long excursion.

Any complaints should be made at the *Ufficio centrale del corso pubblico*, on the first-floor of the Municipio.

PUBLIC CARRIAGES: OFFICIAL TARIFF.

	1 horse, open, by day.	1 horse, open, by night.	2 horses, by day.	2 horses, by night.
	Lire.	Lire.	Lire.	Lire.
Corsa or course within the city limits, not to exceed ½ an hour, and for 1 or 2 persons	0·70	1·10	1·40	2·20
By hour, 1st hour	1·50	2·10	2·20	3·20
Subsequent hours	1·10	1·50	1·60	2·20
To places beyond the city limits:—				
Posilipo	1·50	..	2·25	
Fuori Grotta	1·20	..	1·75	
Bagnoli and Lake of Agnano	2·50	..	3·25	
Vomero and Antignano	1·75	..	2·50	
Capo di Monte village and Park-gate	1·75	..	2·50	
Portici	1·75	..	2·55	
Resina	2·00	..	2·00	
Torre del Greco	2·50	..	3·75	
S. Giorgio a Cremano / Barra	1·75	.. ..	2·50	

A special bargain must be made for greater distances, and the above rates are from the nearest cabstand to the place, otherwise a course (70 c. for one horse, 1 fr. 40 c. for 2 horses) is to be added.

The limits of the city course are:— the Tondo di Capodimonte, La Casa dei Cineri ai Granili, the Ponte di Casanova, the commencement of the Str. S. Giovanni a Paolo, the Corso Vittorio Emmanuele from the Infrascata, Le Fontanelle in the Largo delle Mortelle, the Fountain of the Lion at Mergellina, and Piedigrotta. The village tariff is only applicable when the carriage is taken from a stone close to the city limit: from other places there will be the fare of a city course to pay in addition. 20 c. is charged for any article of luggage, large or small.

When carriages are taken for 5 or 6 hours a bargain should be made, paying 1 fr. for every hour, or at most 1 fr. 50 c. for the first, and 1 each hour afterwards.

Tramways.—The Naples Tramway Co. have lines extending from Posilipo on the west to Torre del Greco on the east, and branch lines running to the Post Office, Railway Station and Museum. *A line to Pozzuoli* by steam tram will shortly be open. Meanwhile an omnibus (slow) runs from the Piazza dei Martiri to Pozzuoli.

Omnibuses (fares 20 cents, day or night) run along all the principal thoroughfares, and at the S. end of the Via Roma, near the San Carlo Theatre, they will be found going N. past the Museum, or N.E. to the Rly. Stat., or E. to Portici, or W. along the Chiaia.

The Vesuvius Railway Company, 92, Santa Lucia, affords the most convenient means of visiting the mountain. Parties of three or five are sent in private carriages, which will take them up at any of the hotels. Price 25 fr. each person by day, and 30 fr. by night, inclusive.

There is a restaurant at the lower station where luncheon is served at fixed prices. These prices are much higher at night, so it is well to make a bargain.

Carriages take about 3½ to 4 hours to reach the lower station, and about 10 minutes' railway raises the travellers to the top of the cone. After this, a walk of about 5 minutes (chair 5 fr.) brings them to the eruptive cone. Guides are provided by the Railway Co., but the porters who press their assistance upon the traveller are very troublesome.

Those who desire to go up the mountain on horseback and climb the cone on foot should start from Pompeii.

This is somewhat cheaper than the railway, but much more fatiguing, and a strict bargain must be made. It is a convenient way of ascending the mountain from Castellammare. A good pedestrian can ascend the mountain from Resina in 3 hours, but a guide (6 fr.) is necessary, and can be obtained at Resina. Without a guide the stranger will not find the short road across the lava beds.

Row-boats with 4 oars cost per day about 15 fr.; with 2 oars from Naples to Portici, 5 fr.; a seat in the market-boats which sail daily for Sorrento. Castellammare, Capri, or Ischia, about 2 fr.

§ 19. BATHS.—There are bathing establishments in the Str. della Pace; the Largo S. Marco; the Via Belladona a Chiaia; and at the H. di Roma, in the S. Lucia. Hot salt-water baths can be procured at the last-named. They are not recommended by the faculty. Near the Ponte della Maddelena are baths in the river Sebeto.

In using salt-water baths it will be important to ascertain where the water has been obtained, as it is too often taken at the adjoining pier, close to the mouth of one of the most pestilential drains of the city. The best sea-bathing at Naples is to be had by taking a boat (1 fr.) out into the bay. Boats with steps can be found at most of the landing places. There is an excellent bathing establishment at Posilipo, near the Palazzo Don Anna. The bathing-places in the town are to be avoided on account of the dirt of the water. Persons who require sea-bathing will do better to go to Sorrento, Capri, or Ischia. Never bathe for two or three days after rain; neglect of this precaution will nearly always be followed by an attack of fever.

§ 20. CHURCHES.—*Church of England.*—Christ Ch., in the Via di S. Pasquale, opening out of the Chiaia; the ground upon which it stands was given by the Italian Government. Services on Sundays at 11 A.M., and 3·15 P.M.; on festivals, and every Wednesday and Friday at 11 A.M. The chaplain's stipend is now dependent on the pew rents, and on the contributions of visitors. The style of the church is Early English; the painted windows are by Wailes; the mosaic work of the reredos is by Salviati, the figure of Christ and the bordering being taken from specimens of early Christian art in the Naples Museum.

There is a lending library in connection with the church, in a room behind it. Apply on Sunday morning before service. Donations of books gratefully accepted.

Scotch Presbyterian Church.—In the Largo di Cappella Vecchia. Services on Sunday at 11 A.M., and 3.30 P.M.

German and French Protestant Church.—Vico Freddo (Str. Poerio). Services on Sundays at 10 A.M., and midday.

Wesleyan Methodist Mission Church, Str. Nardones. Services on Sundays at midday. and 7 P.M. For *Roman Catholic Churches*, see Description of Naples, § 15.

An English-speaking confessor attends the Church of Santa Caterina à Chiaia during the season.

§ 21. TEACHERS OF LANGUAGES, DRAWING AND MUSIC.—The names and addresses of the best masters can be ascertained at Dorant's, Loescher's, or Detken's Library.

§ 21. SCULPTORS.—B. Cali, in the cloister of San Domenico Maggiore. E. Cali, 269, Riviera di Chiaia. Solari, Via Tribunali 390.

PAINTERS. — Smargiassi, 27, Via Gaet. Montella. Guerra, in the Museum. Gonsalvo Carelli, 264. Riviera di Chiaia. Achille Carelli, Corso Via Em. Morelli. 37, Via Pace. Achille Solari, 268, Riviera di Chiaia. Filippo dal Buono, 67, Vico lungo Teatro Nuovo, and at the Museum. Cesare Uva, 265, Riviera di Chiaia. Lanza (water colours) 38, Chiatamone. Uva is one of the best painters in *gouache*, a class of art almost peculiar to Naples.

§ 23. PRINCIPAL SIGHTS. — (N.B. For the best mode of distributing the time, see § 24 below.)

***Museum.*—See p. 144.

Churches.—*Cathedral (p. 109). *Santa Chiara (p. 119). *S. Domenico Maggiore (p. 121). S. Filippo Neri (p. 124). S. Giovanni a Car-

bonara (p. 126). *L'Incoronata (p. 128). S. Lorenzo (p. 129). S. Maria dell' Annunziata (p. 130). S. Maria la Nuova (p. 132). *S. Martino (p. 134). Santa Anna (p. 136). *S. Severino (p. 139).

Palaces.—Reale (p. 175). Capodimonte (p. 175). Fondi (p. 177). *Gravina (Post Office) (p. 177). *Sant-angelo (p. 178). Castel Nuovo (p. 97).

Catacombs.—p. 91.

Cemeteries.—Camposanto Nuovo (p. 140.

Theatres.—S. Carlo (p. 105).

The best points of *view* are Camaldoli (p. 188). Sant Elmo (p. 99.) Strada Nuova di Posilipo (p. 183). Belvedere of S. Martino (p. 136.)

An *International Hospital* has been established in Vico Stretto dei Miracoli, off the Foria, where a large number of British seamen find relief at moderate cost, and it deserves the patronage of English visitors. The resident Physician and Matron speak English. There is also a suite of private rooms reserved for paying patients. It depends on voluntary subscriptions, which can be paid at the consulate or to any of the English clergy.

DESCRIPTION OF NAPLES.

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§ 1. GENERAL TOPOGRAPHY.

The city of Naples, situated in 40° 52′ N. lat. and 14° 15′ E. long. from Greenwich, disputes with Constantinople the claim of occupying the most beautiful site in Europe. It is built on the N. shores of the Gulf, which is upwards of 35 English m. in circuit, from the Capo della Campanella on the S.E., to the Capo di Miseno on the N.W.; and more than 52 m. in circuit, if we include the islands of Capri and Ischia, from the Punta Carena, the S. point of Capri, to the Punta dell' Imperatore, the W. point of Ischia.

The country which lies along the N.E. shores of this Bay is an extensive flat, continuous with the great plain of the *Campania Felix*. The river Sebeto, *Sebetus*, flows through it. In ancient times a marsh, it is now under cultivation principally as market gardens, from which the capital derives its very abundant supply of vegetables. Between Naples and the chain of the Apennines, Vesuvius rises insulated in the plain, its lower slopes studded with densely-peopled villages. Along the coast, between Vesuvius and the sea, are the towns of Portici, Resina,

Torre del Greco, and Torre dell' Annunziata, all, except the last, covering the site of the ancient Herculaneum. Pompeii lies round the S.-E. spur of the mountain, and its site is not visible from Naples. Beyond the Sarno, at the extremity of the plain, and at the point where the coast suddenly bends to the W., is the town of Castellammare, near the site of *Stabiæ*, at the foot of the Monte Sant' Angelo, the highest point of that mountain range which forms the S.E. boundary of the Bay, an offshoot from the main chain of the Apennines. Between Castellammare and the Capo della Campanella are the towns of Vico, Meta, Sorrento, and Massa. About 4 m. from the extremity of the Promontory lies Capri, which is 17 m. in a direct line from Naples.

The coast to the W. of Naples, as far as the Promontory of Misenum, is more broken and irregular. The Promontory of Posilipo separates the Bay of Naples from that of Baia, and conceals Misenum from the city. Following the coast is the island of Nisida, now used as a quarantine station. Further on, and more inland on the rt., are the extinct craters of the Solfatara, of the Lake of Agnano, and of Astroni. Beyond these, on a tongue of land, stands Pozzuoli; passing which is the Monte Nuovo, and farther still the Lake of Avernus, the Lucrine Lake, the ruins of Cumæ, the Lake of Fusaro, Baiæ, the Elysian Fields, the Mare Morto, and the port and promontory of Misenum, from which the best view of the bay and islands is obtained. Beyond Misenum are the islands of Procida and Ischia. The Bay between Ischia and Capri is 14 m. wide, its length from W. to E. is about 15.

Naples itself is built at the base and on the slopes of a range of hills which have the general form of an amphitheatre. This range is divided into two natural depressions by a transverse ridge bearing in its different portions the names of Capodimonte, St. Elmo, and Pizzofalcone, and terminating on the S. in a small promontory on which stands the Castel dell' Ovo. The crescent which lies to the E. of this ridge includes the largest and most ancient portion of the city, extending from the flanks of Capodimonte and St. Elmo to the Sebeto, and including within its circuit the principal public edifices and establishments. It is intersected from N. to S. by a long street, of which the lower portion is the Toledo or Via Roma; and is perhaps more densely peopled than any town of the same extent in Europe. The crescent on the W. of St. Elmo is the modern city, known as the Chiaia, and commencing with the long Corso Vittorio Emanuele, it is connected with the E. portion by the streets running down from it which occupy the depression between St. Elmo and Pizzofalcone, and by a broad road which extends along the shore at the foot of Pizzofalcone, to the Villa Reale and the Mergellina on the W. This street or quay bears in its various parts the names of Il Gigante, Santa Lucia, Chiatamone, and Vittoria. The Chiaia forms a long and somewhat narrow strip of streets and squares occupying the space between the sea and the lower depressions of the Vomero. A broad street, called the Riviera di Chiaia, running parallel to the shore, bordered on the N. by handsome houses, where many of the foreign visitors reside, and on the S. by the public gardens called the Villa Nazionale, passes along its whole length. At the extremity of the Chiaia are the quarters of the Piedigrotta and the Mergellina. From the former the Grotta di Posilipo leads to Pozzuoli. From the Mergellina a good road winds over the E. face of the promontory to the same town.

The length of Naples from the Ponte della Maddalena to the Mergellina is 4 m.; the breadth from the Capodimonte to the Castel dell' Ovo, 2½ m.

There are more than 1300 streets, in which the houses are regularly numbered. *Strada* or *Via* is the term applied to *broad* streets; *Vico*, *Vicolo*, and *Vicoletto*, are the names respectively for a narrow street, a lane, and an alley; a *hilly* street leading from the new to the old town, is called *Calata* or *Salita*; streets so steep as to require steps, are *Gradoni*; and

when with many branches, *Rampe*. Few of the streets bear the name of *Via*, but here and there the term *Rua*, a record of the Angevine dynasty, is met with. The larger open spaces formerly called *Larghi* are now generally designated as *Piazze*.

§ 2. HISTORICAL TOPOGRAPHY.

Some local antiquaries assign a Phœnician origin to Naples, and regard the story of Parthenope, the Syren, as the poetic tradition of the event. Ancient writers, however, agree in representing it as a Greek settlement, though the circumstances of its foundation are obscurely narrated. It seems that a colony of the neighbouring Cumæ first settled on the spot, and gave the city which they founded the name of *Parthenope;* and that subsequently they were joined by a colony of Athenians and Chalcidians, with some settlers from *Pithecusæ* (Ischia), who built a distinct city under the name of *Neapolis*, or the new town; upon which Parthenope assumed the name of *Palæpolis*, or the old city.

1. *During the Greek period.*—The testimony of Livy leaves no doubt that *Palæpolis* and *Neapolis*, though distinct in name, were identical in language, in customs, and in government. But all attempts to define with accuracy their relative extent and situation, in spite of the learning expended upon the task, have failed. It is, however, supposed that a line drawn from the Porto Piccolo on the sea to the Porta Alba, and thence in a semicircle through the Largo delle Pigne and the Porta S. Gennaro, to the Castel del Carmine, would include the site both of *Palæpolis* and *Neapolis*. Excavations made within this circuit have brought to light Greek substructions, fragments of Greek sculpture, and Greek coins. Of this space, *Palæpolis* is supposed to have occupied the flat coast from the Porto Piccolo to the Castel del Carmine, and to the Porta Nolana inland; while *Neapolis* occupied the higher ground immediately behind.

At a very early period *Palæpolis* and *Neapolis* became united as a Republic. They allied themselves with Rome about B.C. 400, and at a later period their walls were so strong as to offer resistance to Pyrrhus, Hannibal, and Spartacus. When the Romans became masters of the world they looked with favour on a Republic which had retained its independence without joining in the wars of other States, which had always afforded a generous asylum to the exiles of Rome, and which possessed an irresistible fascination in the luxuries of its climate and its habits, and in the beauty of its scenery. In the plenitude of the imperial power and of the intellectual greatness of Rome, her emperors, her statesmen, her historians, and her poets took up their residence on the shores of Naples.

2. *Under the Romans.*—During the Civil Wars a body of the partisans of Sylla, having entered the city by treachery, massacred most of its inhab. B.C. 82. Augustus is said to have united the two Greek cities, and to have restored their walls and towers. Like Virgil, and other illustrious men of his reign, Augustus resided frequently at Naples, and most of his successors followed his example. Tiberius, during his stay, made the island of Capri infamous by his excesses; Claudius assumed the Greek costume and became an officer of the Republic; Nero acted on its theatre; Titus assumed the office of its Archon, and Hadrian of its Demarch.

3. *Under the Goths.*—The walls of Naples, which were complete at the invasion of Italy by Odoacer in 476 continued perfect down to that of the Goths under Theodoric, whose successors appear to have exercised a gentle sway at Naples, and to have so strengthened its walls as to make it one of the strongest of the fortified cities of Italy. In 536 it defied the skill and resources of Belisarius, who, however, turning aside its aqueduct, marched his troops into the city through its channel. Besides being laid under subjection to the Eastern Emperors, Naples was sacked and almost depopulated by the conquerors. In 543 the walls resisted the attack of Totila, who, after a protracted siege

reduced the city by famine, and razed its fortifications.

4. *Under the Eastern Emperors.*—When the Gothic kingdom had been subdued by Narses, he seized Naples, and made it subject to the Exarchs of Ravenna. It was then governed nominally by dukes appointed by the emperors, but was allowed to retain its own laws, magistracy, and municipal institutions. Under these dukes, the walls were rebuilt to resist the invasion of the Longobards, who besieged the city without success in 581. The imperial authority gradually became so weak that it was unable to prevent the citizens from assuming the right of electing their own governor by the title of *Console* or *Duca*.

5. *Under the Republic and the Lombards.* — For nearly 400 years after Naples threw off the yoke of the Eastern Empire it retained its independence. It was besieged twice by the Longobard dukes of Beneventum; in 815 by Grimoaldus II., who was bought off by the duke Teotistus, a Greek, for 8000 golden *solidi*; and in 821 by Sicon IV., who was aided by Theodore, the former duke, who had been driven into exile. After a protracted siege the Longobards withdrew, but they compelled Naples to become tributary to the Duchy of Beneventum. In 1027 Pandolfo IV., prince of Capua, besieged and took Naples from Duke Sergius, on account of the hospitality the latter had afforded to Pandolfus Count of Teano. But in 1030 Sergius recovered the city with the aid of the Greeks and of those Norman adventurers who had already begun to make their valour felt in Southern Italy. In reward for the services received, Sergius gave the Normans some land between Capua and Naples, upon which they built *Aversa*, and of which he conferred on their leader, Rainulfus, the title of Count.

6. *Under the Normans.*—The Normans made no attempt to possess themselves of Naples till 1130, when Roger besieged it, and after a protracted siege compelled it to surrender. He had the circuit of the walls measured, and found that it was a little more than 2 m. Roger was the same year proclaimed King of Naples and Sicily. William I. (the Bad), his son, extended the circuit of the walls, built Castel Capuano and the Castel dell' Ovo. The walls appear to have been completed by his successors William II. and Tancred, in whose reign the city was unsuccessfully besieged by the Emperor Henry VI., who claimed the kingdom in right of his wife Constance, the only daughter of Roger.

7. *Under the Suabians.*—Frederick II. founded the University of Naples, and by making the city his residence became also the founder of its greatness and prosperity. In 1253, after a siege of 10 months by Conrad, his son, Naples was compelled by famine to surrender at discretion. Conrad demolished the walls, which were soon after restored and enlarged by Pope Innocent IV.

8. *Under the Angevine dynasty.*—Chas. I. made greater efforts than any of his predecessors to give strength and importance to Naples. He removed the seat of government from Palermo to Naples, extended the city on the E. side as far as the Piazza del Mercato, filled up the marshy tract between the old walls and the sea, and built in 3288 the Castel Nuovo. He also repaired its walls, paved the streets, destroyed the ancient palace of the Neapolitan Republic, began the restoration of the cathedral, and built several churches and monasteries. His son Charles II. built the Molo Grande and the castle of St. Elmo, enlarged the city walls, and strengthened the fortifications on the sea-side. Naples was besieged and captured in 1387 by Louis II. of Anjou; it was again besieged in 1420 by Louis III. of the same family, who was driven off by Alfonso of Aragon, and was besieged and captured by the same Alfonso in 1423. In 1425 the city walls were enlarged towards the sea by Joanna II. Alfonso again besieged the city, though without effect, in 1438, in 1440, and in 1441; but in 1442, after a protracted siege, he entered it through the canal of an aqueduct, called the *Pozzo di S. Sofia*, which was pointed out to him by two deserters, and thus expelled for ever the Angevine dynasty.

9. *Under the Aragonese dynasty.*—Fer-

dinand I. extended the city walls toward the E. from the Porta del Carmine to S. Giovanni a Carbonara, and employed Giuliano da Majano to fortify them. He opened new gates, some of which are still standing, as are portions of the walls. He also restored the cathedral, erected a lighthouse on the Molo, and introduced the art of printing and the manufacture of silk.

10. *Under the Spaniards.*—On the accession of Ferdinand the Catholic, Pietro Navarro, the celebrated military engineer, was employed by Gonsalvo da Cordova to mine the Castel dell' Ovo. In 1518 the city was besieged by Lautrec, and in 1535 it received its greatest and last enlargement from the viceroy Don Pedro de Toledo. He extended the fortifications from S. Giovanni a Carbonara to St. Elmo, including the hill of Pizzofalcone, passing along the site of the Piazza delle Pigne or Cavour, the Fosse del Grano, and the Mercatello, and rejoining the Angevine walls at S. Sebastiano. These walls were built of massive blocks of tufa, and were furnished with bastions and curtains. Don Pedro also filled up the fosse of the Angevine fortifications on the W. side, and opened the *Strada di Toledo* (now *di Roma*) on its site. He constructed the main drain in the Piazza Pignasecca, forming the entrance to the system of sewers which he carried to the sea. He also built the royal palace, which was occupied by Charles V. when he landed here on his return from his African expedition, and was known as the Palazzo Vecchio till 1842, when it was pulled down. In 1540 he converted the old Castel Capuano into the Palace of the Tribunals and the General Record Office of the kingdom. Of the other viceroys it will suffice to mention that in 1558 the Duke of Alva improved the works of the Mole; in 1577 the Marques de Mondejar built the Arsenal; in 1586 the Duke d'Ossuna laid the foundation of the present Museo Nazionale as the viceregal stables; in 1596 the Count d'Olivares commenced the Riviera di Chiaia; in 1600 the Count de Lemos added a new wing to the Palazzo Reale for the reception of Philip III. of Spain; in 1607 the Count de Benevento opened the street of Poggio Reale; in 1615 the Count de Lemos converted the viceregal stables of the Duke d'Ossuna into a university; in 1634 the Count de Monterey built the viaduct over the Strada di Chiaia; in 1640 the Duke de Medina gave his name to the Porta Medina; in 1649 the Count d'Oñate erected the first theatre built in Naples, called the Teatro di S. Bartolommeo, which was pulled down when Carlo III. built that of San Carlo; in 1668 Don Pedro Antonio of Aragon built the Dock which adjoins the Arsenal; and in 1695 the Duke de Medina Celi, the last of the Spanish viceroys, completed the Chiaia.

If the viceroys did little for the public works at Naples, we cannot say as much of the zeal with which they removed many of her works of art. As one example out of many, we may mention that the Marques de Villafranca, on resigning the viceroyalty, which he held only for two months, in 1671, carried back with him to Spain the four statues of rivers from the fountain on the Mole, that of Venus from the fountain of the Castel Nuovo, and the statues and sculptures by Giovanni da Nola from the Fontana Medina.

11. *Under the House of Austria.*—The emperors of Austria governed the kingdom by their viceroys, who were mostly Germans. In the brief space of twenty-seven years there were not less than 13 viceroys, 4 of whom held office for only half a year. Amidst such changes in the executive, the public works were wholly disregarded.

12. *Under the Spanish Bourbons.*—The conquest of Naples by Don Carlos, the younger son of Philip IV., and his accession to the crown by the title of Charles III., were important events in the history of modern Naples, which owes to him her present development in wealth, in population, and in extent. He enlarged the Palazzo Reale, completed the harbour of the Molo Granda, constructed the street of the Marine, built the theatre of San Carlo, the Albergo de' Poveri, and the palace of

Capodimonte, &c., and fortified the shores of the bay. His son, Ferdinand I., and Joseph Bonaparte and Murat during the French occupation, effected also great improvements; the Strada di S. Carlo all' Arena, the Strada del Campo, the Mergellina, the roads of Posilipo and Capodimonte, the promenade of the Chiaia, and the piazza of the Palazzo Reale were constructed; the Botanic Garden, the Museum, the Academy, and other public institutions were established. During the reign of Francis I. the new harbour for ships of war was begun; the reign of Ferdinand II. had already seen the completion of the Ch. of S. Francesco di Paola, the extension of the Chiaia, and other works of permanent utility and ornament.

13. *Under the House of Savoy.*—The standard of revolt raised in Sicily by Garibaldi against the young king Francis II. proved successful, and on the 7th September, 1860, that wonderful man entered Naples, and proclaimed the late Victor Emanuel of Savoy king of Italy. A great deal has been done for the improvement of the town during the reign of the late and present monarch. Many of the squares have been planted with trees and gardens; several new streets cut through the populous parts of the town; a magnificent embankment with a wide roadway, trees, &c., carried from the quay of S. Lucia, along the front of the Chiatamone, to the Villa Nazionale; and a capital road, the Corso Vittorio Emanuele, made all along the heights above the town.

§ 3. PRESENT REMAINS OF ANCIENT NAPLES.

There are few ancient remains in the immediate vicinity of Naples, though the country around is covered with ruins of temples, theatres, and villas, and her museum is rich in monuments of Greek and Roman art.

Fragments of the *Temple of Castor and Pollux* are preserved in the façade of the Ch. of San Paola, which occupies its site (see p. 137). They consist of two columns, a portion of an architrave, and two torsos.

Of the other temples scarcely anything has survived except the names. The sites of the *Temples of Neptune* and of *Apollo* are occupied by the cathedral, the old basilica of Santa Restituta being supposed to stand on the foundations of a temple of Apollo; on the site of the *Temple of Ceres* stands the Ch. of S. Gregorio Armeno; that of the *Temple of Mercury* is occupied by the Ch. of SS. Apostoli; that of the *Temple of Vesta* by the little Ch. of S. Maria Rotonda in the Casacalenda Palace; and that of *Diana* by the Ch. of Sta. Maria Maggiore.

Ponti Rossi is the modern name given to the remains of the Julian aqueduct, *Aqua Julia*, about 50 m. long, constructed by Augustus to supply the Roman fleets at Misenum with waters It commenced at Serino, in the Principato Ulteriore, and was fed by the waters of the Sebeto. The remains now visible lie in a deep cutting on the slope of the hill of Capodimonte, and are built of solid masses of tufa, lined with red bricks, from which the epithet Rossi is derived. Before reaching this valley the aqueduct separated into two branches. One of these proceeded into the heart of the city, and furnished it with its principal supply of water down to the time of Belisarius, who broke down this branch, and marched his troops through the specus. The other crossed the Vomero, where its remains may still be seen. At that point it again divided, one branch proceeding to the Roman villas near the point of Posilipo, the other by Monte Olibano to Baiæ and Misenum, where it terminated in the great reservoir of the *Piscina Mirabilis*. The ruins of the Ponti Rossi were repaired in 1843, when care was taken to preserve their antique character.

The *Anticaglia*, in the street of the same name, are the two arches and other remains of an ancient theatre. From the fragments which may still be traced in some cellars in the neighbourhood it must have been of considerable size.

On the outer wall of the monastery of *S. Maria Egiziaca a Forcella* is a tablet with a Greek inscription, sup-

posed of the time of Domitian, relative to a statue and other honours decreed to Tettia Casta, a priestess.

The *Catacombs*, or rather those portions of them which are called *Le Catacombe di San Gennaro*, are situated on the flanks of the hill of Capodimonte (admission 1 fr.). The only entrance now open is from the Ch. of S. Gennaro de' Poveri behind the almshouse of the same name, through the courtyard of which the visitor is conducted. The Ch. of S. Gennaro was erected in the 8th cent. on the site of the small chapel in which the body of S. Januarius was deposited in the time of Constantine, but has been modernised. The frescos in the vestibule of the inner court may, according to Burckhardt, "be unhesitatingly ascribed to *Andrea Sabbatini*, perhaps the most intellectual production that Naples possesses by her own countrymen of the Golden period. The History of S. Januarius unfortunately much defaced." The catacombs are excavated in the volcanic tufa in the face of the hill. They form a long series of corridors and chambers, arranged in three stories communicating with each other by flights of steps. In a part which was closed at the beginning of the present centy. is a ch. with three arches, supported by columns cut out of the tufa rock, with an episcopal seat and baptistery; in another part is a fountain which was probably used for baptismal purposes. Along the walls of the corridors and chambers are excavated numerous *loculi*, or sepulchral niches, in which may still be seen skeletons, and rude delineations of the olive-branch, the dove, the fish, and other symbols of the early Christians, with here and there a Greek inscription. These niches were formerly closed by slabs of marble, many fragments of which, having inscriptions, formed the pavement of the Ch. of S. Gennaro, but have been removed to the Epigraphic Collection in the Museum.

The antiquaries of Naples have expended a vast amount of learning and research in discussions on the origin of these catacombs. Some have identified them with the gloomy abodes of the Cimmerians of Homer; others have considered them the *Lautumiæ* or quarries from which the ancients extracted the tufa stone for building purposes; while others have supposed that they were excavated by the early Christians as a place of refuge from persecution and of repose after death. Passages and chambers so extensive and intricate could not have been the work of men who sought concealment for their religious worship; and it is to the Greek colonists that the construction of these catacombs is now generally ascribed. There is no doubt, however, that both the Romans and the early Christians subsequently appropriated them to their own use,—the latter for the purposes of religious worship as well as of sepulture. S. Januarius, S. Gaudiosus, S. Agrippinus, and other Martyrs, subsequently canonised, were interred in them. Hence the catacombs in the middle ages were regarded with peculiar sanctity, and the clergy of the city had to visit them at least once a year. They became the burial-place of the victims of the plague of 1656; and the Abate Romanelli, on exploring them in 1841, found several bodies of the plague victims still entire, and clothed in the dresses they had worn in life. The inscriptions discovered in them so far seem to relate exclusively to Christians. The extent of the catacombs is said to be very great. A portion extends to beneath the ch. of La Sanità, in which is the tomb of St. Gaudiosus, over which is a painting of the head of the Saviour of a very early period.

§ 4. POPULATION.

The population of Naples for some years past has been steadily increasing. In 1830 it was 358,550; in 1845, 400,813; in 1851, 416,475; in 1861, 417,436; and according to the census taken on the night of the 31st December, 1871, and 1st January, 1872, 448,335. The titled nobility of Naples are very numerous; a few of them are wealthy, but the majority are as poor as they are fond of show and parade. The *lazzaroni*, who used to figure so prominently in travellers' descriptions, and who were considered to constitute a

distinct race, numbering some 50,000 souls, and including the porters, boatmen, hack coachmen, &c., are nothing in reality but the very lowest classes of the population, idle and houseless. They have of late years been very much reduced in numbers. The boatmen and fishermen to whom the term is sometimes wrongly applied, are amongst the most industrious and the most hard-working classes in Naples. No people in Italy are so apt and capable, and, when they choose, so hardworking as the Neapolitans; it is astonishing the amount of labour they will undergo in such an enervating climate. As a class they are universally acknowledged to be abstemious and frugal, and they continue, what Matthews found them, "a merry, joyous race, with a keen relish for drollery, and endued with a power of feature that is shown in the richest exhibitions of comic grimace."—"If Naples," says Forsyth, "be a Paradise inhabited by devils, I am sure it is by merry devils. Even the lowest class enjoy every blessing that can make the animal happy,—a delicious climate, high spirits, a facility of satisfying every appetite, and a conscience which gives no pain. . . . Here tatters are not misery, for the climate requires little covering; filth is not misery to them who are born to it, and a few fingerings of maccaroni can wind up the rattling machine for the day. Yet these are men whose persons might stand as models to a sculptor; whose gestures strike you with the commanding energies of a savage; whose language, gaping and broad as it is, when kindled by passion bursts into oriental metaphor; whose ideas are cooped, indeed, within a narrow circle—but a circle in which they are invincible."

The revolting though thoughtless brutality exhibited by that portion of the lower class engaged in cart and cab driving, has long shocked the visitor to Naples, but of late years the Italian Society for the Prevention of Cruelty to Animals has been at work; and nowhere were its services more urgently needed, for the citywas proverbially the inferno of animals.

§ 5. CLIMATE.

The following notice on the climate of Naples has been kindly communicated by an eminent English physician, who practised there for many years. It will prove acceptable to visitors and assist them in the selection of a residence.

"The climate of Naples may be called tonic and bracing, in comparison with that of Rome, which is soft and relaxing; and, if we were to compare it with any place in England, it most nearly resembles that of Brighton; although, of course, the temperature is much higher in the former than in the latter place. Like Brighton, the autumns are delightful, and the spring months, February and March, often very trying to delicate lungs, from the cold dry winds which then prevail."

"Naples, however, is neither subject to the same degree of cold in winter nor the same heat in summer as either Rome or Florence; during the two hottest months of the year (July and August) the heat of the sun is so tempered by the sea and land breezes, that the thermometer seldom rises to 84° of Fahrenheit and is often below 80°, while in winter it seldom falls below 40°. Snow seldom falls in the town of Naples, or, if it does, it melts immediately; but it often lies on the surrounding Apennines for weeks or months, and it is when the wind blows from these snow-capped mountains that the air is coldest and most trying to delicate constitutions. These winds are most prevalent in the months of Feb. and March, and these are the months of the year when the mortality is greatest; while, on the other hand, those of June, July, and August, when the heat is the highest, are perhaps the most free from illness, since the habits of the inhabitants lead them to work early in the morning and late at night, and to rest during the heat of the day; so that they are seldom exposed to the excessive heat of the sun. The time when the heat is most felt is during the prevalence of the scirocco winds, for then the sea and land breezes are for a time suspended; but

these winds seldom last for more than three days, and, though enervating for the time, they leave behind no bad effects."

"The greatest quantity of rain falls during the first two or three weeks of September; during the months of June, July, and August there is little or none, and by the end of the last of these months the grass is nearly burned up by the heat; but as soon as the rains fall everything revives, and from the end of September till the middle or end of December the climate is that of an English summer; and this is the season when the superiority of the Neapolitan climate over that of Rome is the greatest. In Feb. and March, on the other hand, the weather is usually very variable, and N. or N.E. winds prevail; circumstances which render these two months very trying to delicate lungs; and it is generally understood that the climate of Rome, which is softer and less variable, is then preferable in such cases."

"There is a prevalent opinion in Rome that the sulphureous vapour from Vesuvius is injurious to consumptive patients who reside at Naples: this, however, is quite at variance with the fact that the Neapolitan physicians send their patients from Naples to Santo Iorio, a place situated at the bottom of the mountain, and find that they do better there than in the city. As to the localities in Naples most suitable to invalids, travellers have little choice; for the only situation where houses fit for foreigners to inhabit can be found are in the quarter of the Chiaia and Sta. Lucia. Of these, the best are to be found from the precipice which descends from the promontory of Pizzofalcone on the E., along the Chiatamone and Riviera di Chiaia, to where the road of the Mergellina and Piedigrotta separate on the W. These houses have a southern aspect, and are protected by the Vomero and Pizzo Falcone from the N. and N.E. winds, and when the lungs are sound no situation can be more agreeable; but where pulmonary affections exist, the streets which are situated behind the Riviera di Chiaia, and consequently farther removed from the influence of the sea, are considered preferable. The houses best suited to such invalids are in the Vico Carminiello, the Strada San Pasquale, the Strada Santa Teresa, and Chiaia. Those on the quay of Santa Lucia are much exposed to the N.E. and easterly winds, and therefore very unsuitable to invalids generally, and particularly to those with delicate lungs, except during the autumn and late in the spring, when they are very agreeable and cheerful, from their facing Vesuvius, and overlooking the city and the eastern portion of the bay. What has been said of Santa Lucia is equally applicable to the few houses which are to be had in the Mergellina; they are cold in winter, but very agreeable in the autumn or in early summer. Houses built upon the tufa rock are generally considered to be damper and less healthy than those which are at a distance from it; but this, if true, only applies to the rooms in the rear, which are generally occupied by servants or used as kitchens; and a long experience would scarcely bear us out in saying that these occupants are less healthy than their more comfortably located masters."

Nothing, to all appearance, can be more healthy than the situation of the city generally, scattered as it is over a series of breezy slopes, facing southward, with the majority of the older hotels standing on the very margin of the bay, which is swept by sea-breezes morning and evening, but in the important matter of drainage, reforms were long needed. The fragrance wafted from the orange-groves, seen in the distant landscape, was sadly neutralised by the poisonous exhalations arising from fetid drains close to the traveller's door; and it was not until 1876, that the new government and the municipality really began to display activity in the mitigation of the more urgent sanitary evils. The drains have now been closed and trapped; but, as the primitive system of sewerage remains, there is much still to be done, though the benefit of these improvements is already beginning to be felt, as they are

tending to remove the bad name which Naples had not undeservedly acquired for typhoid fever. This was often prevalent here, though at times no doubt the reports were much exaggerated, and could not unfrequently be traced to interested motives. Travellers should always endeavour to test the accuracy of the reports spread about at Rome and elsewhere, especially at the end of the season, respecting the existence of fever at Naples as an epidemic.

Connected with sanitary matters, it may be well to warn foreigners against a gross imposition often practised upon them by hotel and lodging-house keepers at Naples, in case of deaths taking place in their houses. The following extract from a letter of the 'Times' correspondent on the subject, contains a true statement of facts.

"Not merely here (at Naples), but throughout Italy, an ignorant prejudice exists that consumption is an infectious malady; and the consequence is that families, unable to afford it, who have had the misfortune to lose a friend by that malady, are heavily mulcted under the excuse of scraping and repapering the walls and removing the furniture,—a process rarely carried out. A case has lately occurred of a gentleman dying of consumption, after 15 days' residence, in one of the first hotels; when, on coming to settle the bill, a charge was tacked to it of 'Indemnité pour réfection des meubles et de la chambre occupée par le defunct, 100 livres sterling.' The demand was resisted, and 30*l.* accepted. There is no civil law to enforce such a claim; there exists, therefore, only the consuetudinary law, which is only in force when a contract has been previously entered into. Still the prejudice lingers, or is rather used as an excuse for mulcting the foreigner. The medical faculty of Naples reject the idea of consumption being infectious."—*Times*, January 14, 1867.

Another illustration of this subject is furnished by the case of an English gentleman who, while lying dangerously ill of consumption at an hotel on the S. Lucia, was so shamefully neglected, on the plea that the hotel was not an hospital, that the doctor had him removed to the public hospital, where he shortly afterwards died.

On the whole, it may be said that in the season of the winter and spring, when the place is most frequented, the climate is sufficiently treacherous to make travellers cautious always to carry something to serve as an occasional wrap, especially when sight-seeing in the churches, catacombs, and museums, and the traveller will do well to remember that over-fatigue and want of care in such a climate may tend to lay the foundation of diseases which do not manifest themselves till a considerable time after.

In respect of situation, the healthiest quarter of the town is said to be that in the neighbourhood of the Museum; and of late there is a tendency to seek the high ground of the Corso Vittorio Emanuele, where most of the new hotels are built, but if the traveller, from motives of convenience for sight-seeing or otherwise prefer one of the many excellent hotels along the shore, it is a prudent precaution, during the present state of the drainage of the town, to select rooms on the *upper* floors.

§ 6. Commerce and Industry.

The foreign trade of Naples is not so considerable as might be expected from a city of its size and importance; it has, however, been gradually increasing of late years, especially with Great Britain. According to the consular returns the value of the exports for 1872, only amounted to 1,487,230*l.*, of which 857,255*l.* was to France and Algeria, and 349,580*l.* to Great Britain and the Colonies. These exports consisted principally of dried and green fruits, madder roots and liquorice, hardware and coral, gold work and coral ornaments, curriery and gloves, &c. The value of the imports for the same year amounted to 5,167,713*l.*, of which 2,155,830*l.* was from Great Britain and the Colonies, and 1,247,500*l.* from France and Algeria. Among the principal imports were: cotton

manufactures, colonials, iron, and other metals, grain, woollen manufactures, and silk.

Though a great number of employments are carried on at Naples, there are hardly any large manufacturing establishments. The principal industries are the making of woollen, silk, and linen stuffs, gloves, soap, perfumery, jewellery, earthenware, hats, carriages, maccaroni, &c. The manufacture of maccaroni is carried on chiefly in the towns and villages at the foot of Vesuvius. It is made from the finest white flour, mixed with water, and kneaded with heavy wooden blocks, wrought with levers; when sufficiently firm it is forced through holes each with a spindle in the centre, which thus forms it into hollow cylinders. It is named according to the size of these holes, *maccaroni*, *vermicelli*, &c. Many of the people earn a livelihood by fishing. They are a very amphibious class, and may be seen on the Marinella standing beside their boats in the water for an hour at a time, or lying on the beach, and basking in the sun, regardless of the stench arising from the sewers which empty themselves into the sea.

The sellers of iced water (*acquaiuolli*) are very numerous in the summer, and do a brisk trade. Their stalls are generally at the corners of the principal thoroughfares, and are provided with tubs full of snow or ice in which the water is cooled, and pyramids of lemons and oranges, besides bottles of various *sirops*. A glass of water with lemon-juice costs 5 c. There are also itinerant sellers of iced water.

§ 7. GATES.

With the exception of a few fragments of its wall and ditch, Naples retains little of its mediæval fortifications but its 3 castles and a few of its modernised gates, which, being surrounded by streets and houses, are now within the city. They each have a bust of S. Gaetano placed over them in consequence of a vow of the municipality to that saint during the plague in 1656.

The *Porta Capuana* stands on what was the high road to Capua before the new one by Capodichino was opened. It is decorated with the arms of Ferdinand I. of Aragon, by whom it was erected, as well as the walls of the city in this quarter. It was restored and decorated by the Florentine *Guilio da Majano*, in 1495, and further additions made in 1535, when Charles V. made his entry into Naples. The bas-reliefs and statues of St. Agnello and San Gennaro were then placed over it. The two towers which flank the gate are of the time of Ferdinand I., and were called *L'Onore* and *La Virtù*, names still inscribed upon them. In 1658 the alterations to the gate greatly destroyed its character.

The *Porta Nolana*, situated at the extremity of the Strada Egiziaca, opens on the Corso Garibaldi, and the road leading to Nola. It is also flanked by two round towers, which were called *Santa Fe* and *Speranza*, and has a bas-relief of Ferdinand I. over it. Immediately beyond is the Central Rly. Stat.

The *Porta del Carmine*, which stood near the Ch. of S. Maria del Carmine, has been removed, to widen the thoroughfare leading to the rly. stats. On each side of its site remain its two massive round towers, bearing the names of *Fidelissima* and *La Vittoria*. There are several remains of round towers between this gate and the Porta Capuana, forming portions of the Arragonese wall on the E. side of the city.

The *Porta Medina*, in a street on the W. of the Toledo, was built according to its inscription by the Viceroy Duke de Medina, in 1640, from the designs of Fansaga, at the expense of the inhabitants of the quarter.

The other gates are the *Porta Alba*, so called from the Viceroy Duke of Alba, but more generally known by the name of *Porta Sciuscella*, in the Largo Spirito Santo; and the *Porta di San Gennaro*, near the Piazza Cavour. These gates offer little interest.

The other entrances to the city which have no gates are the *Strada del Campo*, and the *Strada di Capodichino*, both of which lead to the point called *Il Campo*, where the roads to Caserta and to Capua branch off;—the *Strada di Capodimonte*, leading to the Palace of the same name, and thence into the road to Capua by Aversa;—the *Strada di Posilipo*, and of the *Grotta*, both leading to Pozzuoli and Baiæ.

§ 8. PORTS.

Naples has three ports, the Porto Piccolo, the Porto Grande, and the Porto Militare.

The *Porto Piccolo*, although now only adapted for boats and lighters, is historically interesting, as the last remnant of the ancient port of Palæpolis. It extended inland as far as the site now occupied by the Ch. of S. Pietro Martire. Hence the whole of this district of the city is called the *Quartiere di Porto*. The foundations of an ancient lighthouse are to be seen near S. Onofrio de' Vecchi, and gave to a small street adjoining the name of *Lanterna Vecchia*. The harbour which now remains is little more than an enclosed basin or wet dock. On one side of it is the Custom-house. On the point of the Molo Piccolo, which separates the Porto Piccolo from the Porto Grande, is the *Immacolatella*, in which the Captain of the Port and a branch of the Board of Health have their offices—the general landing-place from steamers. The district on the S.E. of this port is called the *Mandracchio*, a term in which some of the local antiquaries recognise the Phœnician designation of the old harbour, and others the original market-place for herds, *mandre*, of cows. It is inhabited by the lowest populace, whose habits have given rise to the proverb *educato al Mandracchio*.

The *Porto Grande* was formed in 1302 by Charles II., of Anjou. He constructed the Mole called the Molo Grande, which was enlarged by Alfonso of Aragon. At its extremity, at the close of the 15th cent., a lighthouse was erected, which was destroyed by lightning and rebuilt in 1656, and lastly reduced to its present form in 1843. Charles III., in 1740, completed the harbour by carrying a pier to the N.E. nearly as long as the mole itself, leaving the lighthouse at the elbow and converting its whole length towards the sea into a heavily-armed battery. Under this pier are moored passenger and mercantile steam-vessels. The harbour itself has suffered, like the Porto Piccolo, from the accumulation of the sand and mud, but it has still 3 or 4 fathoms water in its deepest part. It is considered safe, as ships when once within the mole are protected from all winds; but the heavy swell which rolls into the bay after a S. W. gale makes it sometimes difficult to enter. A much more extensive port is projected, and in progress, off the E. extremity of La Marinella, which will include a considerable area of the present roadstead, the foundations of the piers having been laid in May, 1862, by the late King Victor Emanuel. In 1872 there entered the harbour 305 British vessels (203 steamers and 102 sailing ships) with an aggregate tonnage of 161,711 tons.

The *Porto Militare* is exclusively for ships of war and yachts. It was begun in 1826 by Francis I. The old mole of the Porto Grande forms its boundary on the N.E., and on the S.W. it is enclosed by a broad and massive pier running into the sea in a S.E. direction for a distance of 1200 ft., to terminate in an arm bending to the N.E. The depth of water in this harbour is about 5 fathoms.

Frigates and the smaller ships of war sometimes anchor within the head of the Molo Grande; but the usual anchorage is about a mile S.S.E. of the lighthouse, where the depth of water is from 25 to 38 fathoms. Yachts should anchor at some distance to the E. of the saluting-battery.

§ 9. BRIDGES.

Although there are four bridges, so called, at Naples, there is only one which is properly entitled to the name, the others being viaducts which span

the valleys or depressions within the city itself. In fact, there is only one river at Naples to require a bridge, and that is the Sebeto, the classic *Sebēthus*, a small and shallow stream.

> Nec tu carminibus nostris indictus abibis,
> Œbale, quem generasse Telon Sebethide nympha
> Fertur, Teleboum Capreas cum regna teneret
> Jam senior. VIRG. *Æn.* VII. 734.

The bridge over the Sebeto, called the *Ponte della Maddalena*, was built by Charles III. on the site of a more ancient one, called the Ponte di Guiscardo. It derives its present name from the neighbouring ch. of La Maddalena.

The *Ponte di Chiaia* is a viaduct, built in 1634, as a means of communication between the hills of Pizzofalcone and Sant' Elmo. It was rebuilt in its present form in 1838, and spans the great thoroughfare of the Strada di Chiaia.

The *Ponte della Sanità* is a noble viaduct, built in 1809 by the French as part of the new road which they made from the Toledo to Capodimonte. It derives its name from the suburb of La Sanità, which is reputed to be one of the healthiest quarters of Naples.

The *Ponte dell' Immacolatella*, at the extremity of the Strada del Piliero, near the Molo Piccolo. It was erected by Charles III., and rebuilt in 1843 by Ferdinand II.

§ 10. CASTLES.

The *Castel Nuovo*, with its massive towers, has been sometimes called the Bastile of Naples, although its position near the port, and the isolated fortress which occupies its centre, give it a more general resemblance to the Tower of London.

It was begun in 1283 by Charles I. from the designs of *Giovanni da Pisa*, in what was then called the French style of fortification in contradistinction to the German, which, we are told, was so displeasing to Charles in the Castel Capuano. Charles did not see it completed. His successors used it as their palace, being at that time beyond the boundaries of the city, and near the sea. About the middle of the 15th cent. Alfonso I. enlarged it by the addition of another line of walls and towers, protected by a deep fosse and round towers at the angles. Of the outer wall of Alfonso, these circular bastions are supposed to be the only portion now remaining, the greater part of the present works being attributed to Don Pedro de Toledo, who built the square bastions about 1546. The castle consists of 5 towers of great diameter—3 towards the Piazza del Municipio, 2 towards the sea; the whole united by a range of lofty edifices used as barracks. In 1735 Charles III. reduced the whole to the form in which, with few exceptions, we now see it. In 1862 two of the round towers were demolished, in accordance with a decree of the Government, ordering every portion of the Castel Nuovo that could threaten the city to be pulled down, and in 1876 the Triumphal Arch erected in 1470, in honour of the entry of Alfonso of Aragon into Naples in 1442, was pulled down to make room for new buildings.

The piazza is entered by the celebrated *Bronze Gates*, executed by the monk Guglielmo of Naples, and representing in various compartments the victories of Ferdinand I. over the Duke of Anjou and the rebellious barons. Imbedded in one of the gates is a cannon-ball, fired, according to Paolo Giovio, during one of the contests between the French and Spaniards in the time of Gonsalvo da Cordova. It was fired from the interior of the castle by the French, who had closed the gates at the first notice of the approach of the Spaniards. The ball did not entirely penetrate the gate, and has since remained so imbedded within its metal covering that it cannot be removed though it can be turned round.

Inside the gates is a large quadrangle, surrounded by the ch., the barracks, and a building which is said to date from the time of the Angevine kings, and in

which is the magnificent hall used as the principal *Armoury*, called the *Sala di S. Luigi*, or the *Sala delle Armi*. This hall has been at different times a room of royal audience, a saloon for state festivals, a music hall, and a court theatre. Within its walls Celestin V. abdicated the pontificate in 1294, and the Count of Sarno and Antonello Petrucci were arrested by Ferdinand I. of Aragon. In another room, converted into a chapel dedicated to S. Francesco di Paola, that saint had his famous interview with Ferdinand I. of Aragon as he passed through Naples on his way to France, whither he had been summoned by Louis XI. The picture of the saint is ascribed to *Spagnoletto*.

The Corinthian architecture of the principal entrance to the *Church of S. Barbara* is by *Giuliano da Maiano*. It exhibits, in the details of its decorations, after the usual manner of the time, an incongruous mixture of sacred and profane objects. Over the door is a beautiful bas-relief of the Virgin and Child, said to be also by Majano, with low reliefs on the lintel of subjects from the life of our Saviour, and in the centre of the façade a beautiful Gothic wheel-window. In the choir, behind the high altar, is a picture of the Adoration of the Magi, which has been the subject of much controversy. Vasari attributes it to *I. Van Eyck*, and says it is one of the first works which he painted in oils, after his discovery or rediscovery of the art of oil-painting. Vasari adds that it was sent by some Italian merchants trading in Flanders as a present to Alfonso I., and that on its arrival at Naples every painter hastened to view it as a curiosity. Others ascribe it to *Lo Zingaro*, or to his pupils the *Donzelli*, on the plea that the countenances of the three Magi, being portraits of Alfonso I., Ferdinand I., and another royal person of the time (perhaps Lucrezia d'Alagni), Van Eyck, who painted it in Flanders, could not have introduced the portrait of the king whom he had never seen. To evade this objection it has been sometimes stated, though without historical evidence, that the countenances of the Magi were retouched and changed into portraits by Lo Zingaro. Mündler considers it a "very weak, dull production," and says, "there is no question of its being the work of any great master." Near the sacristy is a small statue of the Virgin with the Child in her arms; it is attributed to *Giuliano da Maiano* by Cicognara, who praises the elegance of the figures and the richness of the drapery; and on the l. of the high altar a handsome ciborium, with reliefs, probably by the same sculptor. The whole of the interior of the ch. has been remodelled in the ordinary execrable Spanish taste of the 18th cent., no trace of its original pointed architecture remaining, except the façade and spiral turrets of the façade. Behind the choir is a singular *Winding Stairs* of 158 steps, leading to the summit of the Campanile. It has been ascribed to Giovanni da Pisa, but it is more probably a work of the 15th cent. A covered gallery between the castle and the palace afforded a means of retreat from the latter in case of popular commotion.

The *Dockyard* and *Arsenal* adjoin the Castel Nuovo and the Royal Palace. The Arsenal was founded by the Viceroy Mendoza in 1577. The Wet Dock, or *Darsena*, was begun in 1668 from the designs of a Carthusian monk called *Bonaventura Presti*, who, having been a carpenter in early life, and acquired some knowledge of engineering, induced the Viceroy Don Pedro of Aragon to intrust to him the construction of a new dock. In spite of all remonstrance, he persisted in excavating it on the narrow site below the palace. During the progress of the work, the accumulation of water proved too much for the engineering talents of the monk. The Viceroy at length employed the able architect *Francesco Picchiatti*, who completed the works with great skill. Considerable additions have been made to them of late years, particularly since the introduction of steam-navigation. The *Darsena* now communicates with the Porto Militare, and by the latter with the sea.

Castel dell' Ovo, so called from its egg shape, stands on the small island which Pliny describes under the name of *Megaris*, and is now joined to the mainland of Pizzofalcone by a causeway on arches. Some antiquaries supposed Lucullus to have had a villa on this island, and identified it with the *Castrum Lucullanum* of the 5th cent., to which Odoacer consigned Romulus Augustulus on the fall of the Western empire. Others have placed the *Castrum Lucullanum* at Nisita, and Mazzocchi extended it to the whole shore of the Bagnoli, and even to the Lake of Agnano. But Chiarito has shown that it was on the hill of Pizzofalcone, which in the middle ages was also called *Echya, Emplu*, &c. In the 4th cent. this island was given by Constantine to the Church, and was called the Isola di S. Salvatore. The castle was founded in 1154 by William I. on the designs of Maestro *Buono*. It was continued by Frederick II., who held within its walls a general parliament in 1218, and in 1221 intrusted the work to *Niccolò da Pisa;* it was completed, however, as Vasari tells us, by his contemporary *Fuccio*. Charles I. added considerably to the castle, and made it occasionally a royal residence. Robert the Wise employed Giotto to decorate its chapel with frescos, no trace of which now remains. Friendly interviews took place in the castle between Giotto and his royal patron, who seems to have been always happy in the society of the witty painter. A century later, when Charles Durazzo was besieged by Louis of Anjou, the castle appears to have been a place of some strength, from Froissart's statement: "It is one of the strongest castles in the world, and stands by enchantment in the sea, so that it is impossible to take it but by necromancy, or by the help of the devil." This allusion to necromancy was probably suggested by the fate of the magician described in the same chronicles, who had, by means of his enchantments, caused "the sea to swell so high," that he enabled Charles Durazzo to capture within the castle "the queen (Joanna) of Naples and Sir Otho de Brunswick;" and whose offer to practise the same treacherous manœuvre upon Charles Durazzo was rewarded by the Count of Savoy with the loss of his head. The castle was besieged in 1495 by Ferdinand II. after it had surrendered to Charles VIII. of France, and was reduced to ruin by his soldiers; it was probably restored by Pedro di Toledo (1532-1554). It is now used as a barrack and military prison.

Castel Capuano, founded by William I., on the designs of *Buono*, was completed in 1231 by Frederick II. from those of *Fuccio*. It was the Palace of the Suabian, and occasionally of the Angevine sovereigns. The murder of Sergianni Caracciolo, the Grand Seneschal and favourite of Joanna II., by order of Covella Ruffo, Duchess of Sessa, took place within its walls on the night of the 25th of August, 1432, after a ball. Covella came out of the ball-room to see her victim, and stamped on his bloody corpse. Don Pedro di Toledo, in 1540, converted it into a palace, and established here the different law-courts which were scattered through the city, and which still hold their sittings within it. They consist of several rooms, opening out of two large halls on the first floor; the latter, constantly filled with lawyers and litigants, offer one of the very busy scenes in Naples. From the Criminal Court a stair leads to the cells on the ground and lower floors, which are capable of receiving many hundred inmates, and acquired, under the later Bourbon sovereigns, an unfortunate celebrity as the *Prisons*. Considerable improvements have been introduced here, as in the other prisons.

Castel Sant' Elmo, called in the 14th cent. *Sant' Erasmo*, from a chapel dedicated to that Saint, which once crowned the summit of the hill. The origin of the name *Ermo* has given rise to controversy; some writers derive it from the *Ermæ*, said to have stood on the spot to mark the division of the territories of Neapolis and Puteoli; and others from *S. Antelmo*, one of the founders of the Carthusian order. The castle was founded by Robert the Wise

in 1329. The king's commission to his grand chamberlain Giovanni di Haya to construct a "fortified palace" on this hill still exists. The architect was *Giacomo de Sanctis*. A century later, under Ferdinand I., it was known as the *Castello di S. Martino*, from the neighbouring monastery. This monarch employed as engineer and architect Antonio da Settignano, and his friend Andrea da Fiesole, upon its works. From this period to the middle of the 16th cent. no particulars of its history have been preserved, and nothing more is known than that Don Pedro de Toledo built the castle in its present form upon the plans of *Luigi Scriva*. Some additions were made to the castle in 1641 by the Duke de Medina; and with these exceptions, we probably see the very building erected by Pedro de Toledo. Sant' Elmo is too conspicuous a feature in the landscape of Naples to require a detailed description. Its enormous walls, with the counterscarp and fosses cut in the solid tufa, and the mines and subterranean passages with which it is said to abound, formerly obtained for it the reputation of great strength; but it is no longer capable of offering any effectual resistance to a combined attack by sea and land. Beneath it, in the tufa rock, is a large cistern. The *view* from the ramparts is very fine, embracing not only the city and its bay, but Misenum, Ischia, and the district of the Phlegræan Fields to the W. Since the fall of the Bourbon dynasty the Castle of St. Elmo has been dismantled, and is employed as a military prison. In order to obtain admission, and enjoy the view from the ramparts, it is necessary to write one's name in a book kept for the purpose, and ask for permission to enter.

Castel del Carmine, a massive pile, founded by Ferdinand I. in 1484, when he extended the walls of the city, and erected most of the modern gates, and enlarged by Don Pedro de Toledo, is now used as barracks and military prisons. It was the stronghold of the populace in Masaniello's insurrection in 1647; after that event it was fortified: during the political persecutions in 1796 it was here that many of the most distinguished patriots were immured by order of Queen Caroline and Cardinal Ruffo.

§ 11. PRINCIPAL STREETS AND PUBLIC PLACES.

The *Villa Reale*, or, as it is now called, the *Villa Nazionale*, along the Riviera di Chiaia, is the favourite promenade of Naples. It is about a mile in length, and forms a long narrow strip, separated from the Riviera di Chiaia by an iron railing. The ground is divided into walks, planted chiefly with acacias and evergreen oaks. One part of it contains a shrubbery of deciduous plants and evergreens, with some Australian shrubs, date-palms, bananas, &c. The Villa was first laid out in 1780, to nearly half its present length; and was added to in 1807 and 1834. In 1877 the sea-wall from Santa Lucia to near the Palazzo Barbaia, at the further end of the Mergellina, was completed and part of the roadway opened, by which the Villa Nazionale has been more than doubled in breadth. The first half is in the Italian style, the remainder is an attempt to imitate the less formal pleasure-grounds of England, by the introduction of winding paths, grottos, a loggia towards the sea, and two small temples to Virgil and Tasso. The large *granite basin* which forms the central fountain, where formerly the Toro Farnese stood, was removed in 1825 from Salerno, where it had been brought from Pæstum by King Roger. The Toro Farnese was then removed to the Museum, as it was found that the sea air was injurious to the marble, its place being now occupied by a colossal *statue of Vico*, the author of the Scienza Nuova. Several other ancient statues were removed at the same time, and replaced by indifferent copies of some of the admired works of antiquity. The *statue of Gen. Colletta*, the historian of Naples, was erected by public subscription. The military bands per-

form in the centre of this villa in the afternoon in winter, and in the evening in summer, and attract a large number of people. Near to the *rond-point*, where they play, are several cafés.

In these gardens are situated the *Aquarium* (entrance 1 fr.; for description see p. 143), very well worth a visit.

The *Riviera di Chiaia*, of which the Villa Nazionale may be said to form a part, was begun by the Count d'Olivares, and completed by the Duke de Medina Celi, the last of the Spanish viceroys. The carriage-road is the fashionable afternoon or evening drive, and between it and the gardens is a riding-path.

The *Chiatamone*, with the new promenade extending in front of it close to the sea, runs immediately under the height of Pizzofalcone, and joins the

Quay of Santa Lucia, one of the fish-markets, especially for oysters and many varieties of shell-fish, of which the Neapolitans are extremely fond. It was once a very dirty street; but it was enlarged and widened as we now see it in 1846. It has a fountain adorned with statues and bas-reliefs by *Domenico d'Auria* and *Giovanni da Nola*. One of the bas-reliefs represents Neptune and Amphitrite, the other a contest of sea divinities for the possession of a nymph. The Quay of S. Lucia affords a curious and amusing picture of Neapolitan manners and customs, especially on a summer evening. Down the steps towards the sea is the mineral spring, and an *osteria*, where a native feast of oysters and wine may be indulged in at a cheap rate. The steamboats for Capri start from this point.

The *Toledo*, now officially called the *Strada di Roma*. This main artery of Naples, is about 1¼ m. in length, from the end of the Piazza del Plebescito to the Museum; and if we include the Strada di Capodimonte, as far as the Ponte della Sanità, its length is nearly 2 m. It was built in 1540 by the Viceroy Don Pedro de Toledo, on what was the western fosse or ditch of the old city. It runs N. and S., and separates the Naples of the middle ages, which lay between it and the Castel del Carmine, from the modern city, which extends to the westward along the S. slopes of Sant' Elmo and the Chiaia. It is the greatest thoroughfare in Naples, and the site of the principal shops; from morning to night it is thronged with people and with carriages, and it is the busy life with which it swarms, and not its buildings, which are in no way remarkable, that has given it a world-wide fame. Since the annexation of Rome, in 1870, the familiar name of Toledo has been exchanged for that of Strada di Roma.

The *Marinella*, a long, open beach, extending from the port by the Castel del Carmine to the Ponte della Maddalena, was once the headquarters of the *Lazzaroni*, a class which is now almost extinct, or at least has lost those distinctive features which travellers half a century ago so graphically described. The Giardino del Popolo now occupies a portion of this space.

The *Molo*, built in 1302 by Charles II., is one of the favourite promenades of the seafaring classes, where we may see on every afternoon the national character developed without any restraint. Till within a few years ago the Molo was the favourite resort of the *Cantastorie*, who read, sang, and gesticulated tales of Rinaldo and his Paladins, out of a mediæval poem called *Il Rinaldo*, to a motley audience seated on planks or standing. The Cantastorie are now to be found on the shore of the Marinella beyond the Molo Piccolo. In the later part of the last cent. the Molo was often resorted to by Padre Rocco, the Dominican, of whose influence over his excitable audience many anecdotes are told. On one occasion, it is related, he preached on this mole a penitential sermon, and introduced so many illustrations of terror that he soon brought his hearers to their knees. While they were thus showing every sign of contrition, he cried out, "Now all you who sincerely

repent of your sins, hold up your hands." Every man in the vast multitude immediately stretched out both his hands. "Holy Archangel Michael," exclaimed Rocco, "thou who with thine adamantine sword standest at the right of the judgment-seat of God, hew me off every hand which has been raised hypocritically." In an instant every hand dropped, and Rocco of course poured forth a fresh torrent of eloquent invective against their sins and their deceit.

The *Corso Vittorio Emanuele* is a new wide road running round the heights above the town, from the Infrascata to Piedigrotta; it can be reached from the Chiaia by another fine new road, the Corso Principe Amedeo, which leaves the Chiaia close to S. Maria in Portico. It commands beautiful views of the city and the new hotels are being built in this quarter.

Among some of the largest and busiest streets of Naples may be mentioned the *Strada di Chiaia*, and its continuation, the *Strada S. Caterina*, leading from the Piazza del Plebiscito, to the Chiaia; the *Strada Medina*, leading from the Castel Nuovo into the *Strada Montoliveto*, in which are the Post and Telegraph Offices; the *Strada del Duomo*, a street recently cut through the old part of the town from the Marinella to the Piazza Cavour, near the Museum, passing by the Cathedral; the *Strada de' Tribunali*, and the *Strada S. Trinità*, both traversing the old town at right angles to the Strada del Duomo; the *Strada Principessa Margherita*, a new street from the Marina to the old part of the city; and many others farther from the centre of the town.

The large open spaces called *Piazze* in other parts of Italy, in Naples were invariably called *Larghi*, until recently, when this very appropriate designation has been converted into *Piazze*, corresponding to our term "squares." They have been, wherever practicable, converted into gardens, for the most part carefully attended to.

The *Largo del Castello*, now *Piazza del Municipio*, is the largest square in Naples, and is now prettily laid out with trees and gardens. It is one of the busiest centres of traffic in the city. On the upper side is the vast building called the *Palazzo del Municipio*. A passage leads through the building to the Strada di Roma, with an entrance to the Bourse on the right. In this square are situated the *Teatro della Fenice*, the *Teatro Filarmonico*, and the *Teatro S. Carlino*. It contains a fountain, called the *Fontana degli Specchi*, or the Fountain of Mirrors. Leading from this square into the Strada del Molo, is the small

Largo Medina, at the end of the Strada Medina. In it is the finest fountain in Naples, called the *Fontana Medina*, built by the Viceroy de Medina, 1695, from the designs of Domenico Auria and Fansaga. It consists of a large shell, sustained by four satyrs; in the centre of the shell are four sea-horses, with Neptune in the midst of them throwing up water from the points of his trident. At the base are four tritons seated on sea-horses, with lions and other animals discharging water from their mouths.

Largo di S. Domenico, in the Strada dei Tribunali, has in the centre an obelisk surmounted by a statue of S. Dominick, by Fansaga: the palaces around are, on the W. *Pal. Galbiati*, on the S. *Pal. Casacalenda*, and on the E. *Pal. Corigliano* and *San Severo*.

Largo del Gesù, or S. Trinità, in the Strada Trinità Maggiore, has in its centre the obelisk called the *Guglia della Concezione*, erected in 1747, from the designs of Genoino. It supports a statue of the Virgin in gilt bronze. The obelisk is covered with sculptured ornaments by Bottiglieri and Pagano, in the worst possible taste. The colossal bronze statue of Philip IV. by Lorenzo Vaccaro, which formerly stood in this Largo, was de-

stroyed by the Austrians in the beginning of the last century. Near this is the Largo di Montoliveto, with a fountain, designed by Cufaro in 1668, and ornamented with a bronze statue of Charles III.

Largo del Mercato, near the ch. of the Carmine. A great iron building has been erected here for the market held every Monday and Friday, which offers many facilities for studying the costumes of the lower orders. It is also the most historical Square of Naples, the scene of the tragedy of Conradin in 1268, of the insurrection of Masaniello in 1647, and of the executions in 1799. There are three fountains, the most important of which is called the *Fontana di Masaniello*.

Largo dello Spirito Santo, or *del Mercatello*, at the top of the Str. di Roma. It contains the monument erected in 1757 by the city of Naples in honour of Charles III. It was designed by Vanvitelli, and consists of a hemicycle surmounted by a marble balustrade with 26 statues representing the virtues of that sovereign. A *statue* of *Dante* has been erected here, and the square is now in consequence called the *Piazza Dante*. Behind in a semicircle stretches the *Liceo*, formerly the Jesuits' College of S. Sebastiano.

Piazza del Pennino, or *della Selleria*, contains the *Fontana dell' Atlante*, constructed in 1532, by Don Pedro de Toledo, from the designs of Luig-Impò. The statue of Atlas by Giovanni da Nola, which gave name to the fountain, has disappeared; but the dolphins which remain are by him. In the Vico Canalone near this Largo is the *Fontana dei Serpi*, from the bas-relief of an antique head of Medusa with serpents.

Piazza del Plebiscito, formerly *del Palazzo Reale*. This spacious piazza was reduced to its present form in 1810, when four convents which formerly stood upon the site were removed. On one of its sides is the Royal Palace; on two others are the Palaces of the Prince of Salerno, now of the Military Commandant, and of the Prefect of Naples; the fourth, forming a semicircle, is occupied by the church of S. Francesco di Paola and the porticos leading to it. In the middle of the square are two colossal equestrian bronze *statues* of Charles III. and of Ferdinand I. of Bourbon. The two horses and the statue of Charles are by Canova; the statue of Ferdinand by Calì. The history of the figure of Charles is an epitome of the political changes of Naples itself. It was originally modelled as a statue of Napoleon; it was afterwards altered into one of Murat, and was finally converted into that of Charles. In the small square of the Royal Palace beyond the Theatre of S. Carlo, on each side of the entrance to the gardens, are two statues, by Russian artists, of horses in bronze, cast at Petersburg, and presented to Ferdinand II. by the Emperor Nicholas of Russia in recollection of his reception in 1844: each is held by a naked male figure. In the same gardens is an Artesian well (see below), producing nearly 300,000 gallons of water every 24 hours.

Largo della Vittoria, at the eastern entrance to the public gardens of the Villa Nazionale, has undergone a considerable extension towards the sea. In the centre is a fountain, supplied from an Artesian well sunk in 1859.

Piazza della Pace, and *Largo di Cappella*, a large open space, that is now generally called the *Piazzi de' Martiri*, from which run the 3 streets della Pace, di Chiaia, and Sta. Caterina. On three of its sides are the Nunziante, Calabritto, and Partanna Palaces; and in the centre a marble column having 4 colossal lions at its base, formerly intended as an offering to Peace, but now dedicated to the Neapolitans who perished in the war of Independence.

§ 12. WATER-SUPPLY, FOUNTAINS, ETC.

The *Acqua di Carmignano*, the modern aqueduct of Naples, was constructed

Alessandro Ciminello and Cesare Carmignano, at their own expense, in the beginning of the 17th cent. It commences near Sant' Agata de' Goti, and conveys the waters of the Isclero into the city by a circuit of about 30 m. It was so damaged by the earthquake of 1631, that it became necessary to seek a new supply at Maddaloni, whence the water is conveyed into the former channel at Licignano. From its source to that place the channel is enclosed in masonry, and from Licignano to Naples it is subterranean. In 1770 a further supply was obtained by directing into the channel the surplus waters of the aqueduct at Caserta. Most of the city fountains and houses are supplied from this aqueduct.

The *Acqua della Bolla*, derived from springs and an Artesian well on the declivity of Monte Somma, is brought into the city by a covered channel 5 m. long. It supplies the lower quarters of the city. The surplus waters of this aqueduct are discharged into the Sebeto.

The water supplied by these aqueducts has often, at first, an unfavourable effect upon strangers.

City Springs.—There are four in different quarters of the city: the *Tre Cannoli* in the street of the same name; the *Acqua Aquilia* in the Strada Conte Olivares; the *Acqua Dolce* at Santa Lucia; and the *Acqua del Leone* in the Mergellina. The latter is in great repute as the purest spring.

Mineral Waters.—There are two mineral springs within the city, which have a local celebrity—the *Acqua Solfurea*, in the Strada S. Lucia, containing sulphuretted hydrogen and carbonic acid gas, at a temperature of 64° Fahr.; it is used extensively in eruptive diseases, and as a general alterative, and is said to be as efficacious as it is popular; and the *Acqua Ferrata di Pizzofalcone*, a chalybeate spring, situated in a cave near the sea, below the Quay on the Chiatamone. In the summer it is much used, and is carried to all parts of the city in earthen bottles. It is a very useful chalybeate, and the large quantity of carbonic acid gas which it contains (nearly 7 cubic inches in a pint) renders it a grateful stimulant. Its temperature is 68°.

Artesian Wells. — The inadequate supply of water, especially in the upper part of the town, induced the Municipal authorities some years ago to enter into a contract with the French engineer M. Degousse, for sinking two Artesian wells—one near the King's Palace, and the other on the Largo della Vittoria, near the Chiaia: the former, after many years' labour, and attaining the depth of 590 yards below the surface, and 486 yards below the level of the sea, has reached two abundant sources, which rise to within a few yards of the surface, producing a mass of water of 1296 tons daily, but of a quality which renders it unfit for domestic purposes, being a mineral water in the strictest sense, containing an immense volume of carbonic acid gas, and holding in solution a considerable quantity of supercarbonate of lime with a little magnesia and iron. To the geologist these borings will prove interesting. After traversing a considerable mass of volcanic tufa, the tertiary pleiocene strata were cut through, and the two springs in question appear to be entirely derived from them. The second boring, in the Largo della Vittoria, has reached a spring of purer water. More recently, two Artesian wells have been sunk to a depth of 73 yards at the foot of Poggio Reale and the Cemetery, and the water used for turning mills, and for irrigation. No city in Italy, in proportion to its population, is so ill supplied with water as Naples; several projects have been presented to remedy this evil, but none has been yet adopted. That which appears the most feasible, although it would necessitate a very large outlay, would be to re-establish the Julian aqueduct from Serino, 40 m. from Naples.

Fountains.—The principal fountains have been already described in the account of the Piazze (§ 11). Among the others may be mentioned the *Fon-*

tana del Gigante, at the E. extremity of the Quay of Santa Lucia; the *Fontana Coccovaia*, by the same artist, in the Strada di Porto; the *Fontana del Sebeto*, erected in 1590 from the designs of Carlo Fansaga, and decorated with statues of the recumbent Sebetus and Tritons; and the *Fontana del Ratto d'Europa*, in the Villa Nazionale, the work of Angelo de Vivo in the last century.

There is no really good water at Naples, and it is as well to drink as little as possible. A contract has been entered into with an English company for bringing water to the city from a considerable distance; and, as the survey has been completed and the works commenced, it is to be hoped that there will be no delay in carrying out a plan by which Naples will be supplied with plenty of good pure water.

§ 13. THEATRES.

The *Teatro Reale di San Carlo*, adjoining the royal palace, is celebrated throughout Europe as one of the largest buildings dedicated to the Italian opera. It owes its origin to Charles III., by whose order it was designed by the Sicilian Giovanni Medrano, and built in the short space of eight months by the Neapolitan architect *Angelo Carasale*. It was first opened with great solemnity on the 4th Nov. 1737. During the performance the king sent for Carasale into his presence, and having publicly praised him for his work, remarked that, as the walls of the theatre were contiguous to those of the palace, it would have been convenient for the royal family had the two buildings been connected by a covered passage; "but," he added, "we will think of it." Carasale took the hint, and did not remain idle. No sooner was the evening's entertainment concluded than he appeared before the king, and requested him to return to the palace by an external communication opened in the course of three hours. In this short space of time walls of enormous thickness had been demolished, wooden bridges and staircases constructed, and the necessary roughness of the work disguised by draperies, mirrors, and lamps. The theatre, the extempore passage, and the merit of Carasale formed the general subject of conversation. Ere long his accounts were called for by the *Camera della Sommaria*, and, not being able to satisfy the auditors, he was threatened with imprisonment. The beauty of his work, the universal applause, the favour of his sovereign, the respectability of his past life, and his present poverty were of no avail to him. The inquiries of the Sommaria were renewed, and at last the unfortunate Carasale was imprisoned in the castle of St. Elmo, where, during the first months, he lived on the support his family with extreme difficulty procured for him, and afterwards was obliged to subsist on prison fare. He lingered there for several years, till at length grief and want put an end to his miserable existence. His sons sunk into poverty and obscurity, and even the very name of the unfortunate architect would have been by this time long forgotten, did not the merit and beauty of his work perpetually recall him to the memory of posterity. In the last cent. this theatre resounded with the melodious notes of Anfossi, Guglielmi, Pergolesi, Cimarosa, Paesiello, and other great masters of harmony, and in our days it has echoed the applause of an audience enchanted with the melodies of Rossini, Bellini, Donizetti, and Mercadante. The Donna del Lago, the Mosè, the Sonnambula, the Lucia, the Giuramento, &c., were *first* brought out on this stage. Having been accidentally burnt down in 1816, it was rebuilt in the space of seven months by Niccolini; but the walls having remained uninjured, no alteration was made in the original form. On entering it for the first time, when it is lit up at night, the stranger cannot fail to be struck with its great size and the splendour of its general effect with its six tiers of boxes of 32 each. It has been closed for a time on account of the absence of a subsidy, but when open the prices usually are: Boxes, (*loggie*) 1st tier, 40 fr.; 2nd tier, 50 fr.

3rd tier, 32 fr. Stalls (*poltrone*) 8 fr. Pit (*platea*), numbered seats, 4 fr. 50 c. The prices are doubled on state occasions. Opens at 7½ to 8 o'clock.

The *Teatro del Fondo*, sometimes called the *Teatro Mercadante*, built in 1778 in the Str. Molo, the second of the two royal theatres, is a miniature San Carlo, being under the same management, supplied by the same singers, dancers, and musicians, and likewise devoted to operas, ballets, and French dramas. Boxes, 15 and 20 fr.; stalls, 4 fr.; pit seats, 2 fr.

The *Teatro de' Fiorentini*, for Italian farce and drama, in the street of the same name, is the oldest theatre in Naples, and is so called from the ch. in its vicinity. It was built in the time of the viceroy Oñate for the Spanish comedy. It afterwards became the theatre of the opera buffa. It is now chiefly devoted to the Italian drama, and is very popular. Boxes, 1st tier, 12 fr.; 2nd, 13 fr.; pit, 1 fr. 40 c.

The *Teatro Nuovo*, in a small street of the same name, opening out of the Toledo, built in 1724 by Carasale, is chiefly devoted to Italian and Neapolitan burlesque. Boxes, 1st tier, 7 fr.; 2nd, 8.50; pit, 1 fr.

The *Teatro della Fenice*, in the Piazza del Municipio, converted, in 1806, from a stable into a theatre, is devoted to opera buffa and melodrama. It has two performances daily. Boxes, 5 fr.; pit, 1 fr.

The *Teatro Partenope*, in the Piazza Cavour, is one of the popular theatres in which broad comedy and farces are performed twice a day in the Neapolitan dialect.

The *Teatro di San Carlino*, in the Piazza del Municipio, is the headquarters of Pulcinella and the characteristic theatre of Naples. The wit of Pulcinella and the humour of the other performers make it a favourite resort of all classes. The performance is almost always in the Neapolitan dialect. The awkwardness which is the characteristic of a clown is combined in Pulcinella with a coarse but facetious humour, which popular licence has made the vehicle of satire. He is therefore in great request, and his performances take place twice a day, morning and evening. "What," says Forsyth, "is a drama in Naples without Punch, or what is Punch out of Naples? Here, in his native tongue, and among his own countrymen, Punch is a person of real power; he dresses up and retails all the drolleries of the day; he is the channel and sometimes the source of the passing opinions; he can inflict ridicule; he could gain a mob, or keep the whole kingdom in good humour. Capponi and others consider Punch as a lineal representative of the Atellan farcers. They find a convincing resemblance between his mask and a little chicken-nosed figure in bronze which was discovered at Rome; and from his nose they derive his name, *a pulliceno pullicinella!* Admitting this descent, we might push the origin of Punch back to very remote antiquity. Punch is a native of *Atella*, and therefore an Oscan. Now the Oscan farces were anterior to any stage. They intruded on the stage only in its barbarous state, and were dismissed on the first appearance of a regular drama. They then appeared as *exodia* on trestles; their mummers spoke broad *Volscan;* whatever they spoke they grimaced like Datus; they retailed all the scandal that passed, as poor Mallonia's wrongs. Their parts were frequently interwoven with other dramas, *consertaque fabellis* (says Livy) *potissimum Atellanis sunt. Quod genus ludorum ab Oscis acceptum;* and in all these respects the Exodiarius corresponds with the Punch of Naples." Boxes, 6 fr. 40 c. and 5 fr. 10 c.; pit, 85 c.

§ 14. POPULAR AND CHURCH FESTIVALS.

The traveller who has witnessed the imposing church ceremonies at Rome will not find much novelty in the religious festivals of Naples, except

that they appear to constitute an important element in the amusements of the people. Like their Greek progenitors, the Neapolitans, on all occasions, associate their devotions with their pleasures.

The veneration for the Virgin is no longer so universally manifested as formerly; but there may still be seen in many shops a picture of the "Madre di Dio," with one or two lamps burning perpetually before it.

The *Festa di Piedigrotta*, once the great popular festival of Naples, which took place on the 8th Sept., was one of the most singular displays of national character and costume. It was instituted by Charles III. in commemoration of the victory of the Spaniards over the Austrians, at Velletri, in 1744, but has ceased to be celebrated since the fall of the Bourbon dynasty. In honour of the day all the available troops of the continental dominions, amounting often to 30,000 men, were marched into the city, and, after having defiled before the king and royal family in the piazza before the palace, they proceeded to line the streets from the palace to the ch. of Piedigrotta, including the long line of the Chiaia. At 4 o'clock his majesty and the royal family, in their state carriages, attended by the ministers and the great officers of the Court, set out in procession through this line of soldiery, whose brilliant uniforms give unusual gaiety to the scene. Each member of the royal family proceeded in a separate carriage and in the order in which he would succeed to the throne. After performing their devotions at the ch., the royal family returned to the palace in the same order; and the rest of the day was a scene of unrestrained rejoicing to the thousands of gaily-dressed peasantry who come from all parts of the kingdom to swell the throng of merry-makers in the city. The Villa Reale was on that day open to all classes, and full of numbers of country people from the environs, in their gay national costumes. It was formerly the practice among the common people of the environs to stipulate in marrying that the bride should be taken to this festa.

The *Festa di Monte Vergine* takes place on Whit Sunday, and derives its name from the sanctuary of the Madonna di Monte Vergine, near Avellino (Exc. V.). Three days are usually devoted to the festival. At the sanctuary the Neapolitans are met by crowds of pilgrims from every province in the kingdom; great, therefore, are the varieties of costume, and strongly marked are the shades of national character and the differences of dialect, to be observed in this gathering of many races. Here the ethnologist may study the peculiarities of the descendants of Greeks, Samnites, Etruscans, Bruttii, Marsi, Lucanians, Longobards, Normans, Suabians, Provençals, and Aragonese. The archæologist may observe the population of Naples indulging in customs and observances which denote unmistakably their Greek origin. Their persons are covered with every variety of ornament; the heads of both men and women are crowned with wreaths of flowers and fruits; in their hands they carry garlands or poles, like *thyrsi*, surmounted with branches of fruit or flowers. On their return homewards, their vehicles are decorated with branches of trees intermixed with pictures of the Madonna purchased at her shrine, and their horses are gay with ribbons of all hues, and frequently with a plume of showy feathers on their heads. The whole scene as fully realises the idea of a Bacchanalian procession as if we could now see one emerging from the gates of old Pompeii. On their way home the Neapolitans take the road by Nola, where they stop on the Sunday evening, and the next morning, Whit Monday, they proceed to the other great sanctuary—

The *Madonna dell' Arco*, 7 m. from Naples, at the foot of Monte Somma. A great number of the people, who cannot afford to go to Monte Vergine, visit the Madonna dell' Arco, where they dance the *Tarantella* and sing

their national songs. From that place to Naples the road is a continued scene of dancing, singing, and rejoicing, mingled with a kind of rude music. At the village of Ponticelli, between here and Portici, there is a disgusting exhibition on the Thursday of Holy Week, in the ch., where 50 or 60 fellows in cowls, but their naked backs exposed, whip each other to the blood, accompanied by terrible howlings; until recently bodies interred were exposed to the public gaze; these penitents, still bare-backed, parade in procession, following a hideous image of the Saviour.

The *Festa di Capodimonte* takes place on the 15th of August, on which day the grounds of the Palace of Capodimonte are thrown open to the public, and to vehicles of all descriptions except hackney carriages.

The approach of *Christmas* is indicated by the arrival of the Zampognari, the bagpipers of the Abruzzi, who annually visit Naples and Rome at this season to earn a few ducats from the pious by playing their hymns and carols beneath the figures of the Madonna. The appearance of these mountain minstrels, with their pointed hats, their brown cloaks, their sandals, and their bagpipes, is as sure a sign of Christmas as the vast collections of good cheer which the Neapolitan tradesmen expose with such quaint fancies and devices in the principal streets and squares during the week preceding Christmas Day. On Christmas Eve, and on Christmas Day, there is a solemn service in the cathedral, and another in the Cappella Reale; and from that time to the 2nd of February, the day of the Purification, the principal churches, and a few private houses, exhibit *Presepi*, or representations of the Nativity. In some cases they are worked by machinery, displaying not only the scenery, the buildings, and the furniture, but the domestic occupations and economy of the Holy Family.

At *Easter*, on the Thursday before, and on Good Friday, the principal churches exhibit a representation of the Holy Sepulchre. At vespers on the Wednesday, Thursday, and Friday, the *Misereres* of *Zingarelli* and *Mercadante* are sung in the ch. of *S. Pietro a Maiella*. Easter Day is a universal holiday; in the morning the common people repair to Antignano, and in the evening to Poggio Reale. Carriages as well as other vehicles drawn by horses are not allowed to circulate from 1 P.M. on Holy Thursday and Good Friday in the principal thoroughfares of the Chiaia, Str. di Roma, Via dei Tribunali, &c.

On *Ascension Day* there is a festival at the Ch. of the Madonna at Scafati, near Pompeii, and another at the village of Carditello beyond Casoria, on the road to Caserta.

On the Festival of *Corpus Domini* the archbishop and clergy in procession carry the Host to the ch. of Sta. Chiara, where formerly they were met by the king and the royal family. After the archbishop had given his benediction to the king, his majesty accompanied the procession to the cathedral, the streets on this occasion being lined with troops. On the day of the *Quattro Altari*, or the octave of Corpus Domini, the host is carried in procession from the ch. of *S. Giacomo degli Spagnuoli*, through the streets of S. Carlo and Toledo, and back again to S. Giacomo, stopping at four altars erected with great magnificence for the occasion in different parts of the route. The king and court witnessed this procession, in which the military took part, from the balcony of the theatre of S. Carlo.

Festa di S. Gennaro.—There are three festivals of S. Januarius, the first in May, the second in September, and the third in December, as noticed in our account of the Cathedral, where the "miracle of the liquefaction" is described.

The *Festa di S. Antonio Abate*, for the blessing of the animals, is observed in Naples, as in Rome, on the 17th January, and is continued on every succeed-

ing Sunday until Lent. The horses and other beasts are brought to the Ch. of S. Antonio, gaily caparisoned with ribbons, amulets, and other ornaments; and after receiving the benediction, are walked three times round the court of the ch. The ceremony is very popular with the Neapolitans, who show great attachment and kindness to their domestic animals.

The *Festa dello Statuto*, the Festival of the Constitution is celebrated here, as elsewhere in Italy, on the 1st Sunday in June. There is High Mass at S. Francesco, and review of the garrison and National Guards on the Piazza del Plebiscito, followed by an illumination of the Public Buildings in the evening.

The *Tombola* or *Lotto*.—The love of gambling in the lottery absorbs the thoughts of all classes of society, from the ranks of the higher nobility down to the ragged beggars. Many of the lower orders can read nothing but the figures of the lottery ticket, and the beggar invests in gambling the alms which he implores so earnestly from the stranger; the numbers run from 1 to 90, five of which are drawn every Saturday afternoon, in the large hall of the Castel Capuano. Any sum, however small, may be played on any of these numbers in combination not exceeding five. The favourite plan is to play on the occurrences of the day, which is accomplished by means of a gambling dictionary, called *La Smorfia*, in which every word has its corresponding number, so that there is no event of public or personal interest, be it a battle, a murder, a robbery, or a suicide,—no topic of domestic life, from an accouchement to a wedding, which may not be made the subject of play.

§ 15. CHURCHES.

The churches of Naples, upwards of 340 in number, including oratories of religious confraternities, have received less attention from travellers than they deserve. Many of them, though injured by earthquakes and disfigured by restorations, especially during the Spanish rule in the 17th and 18th cents., are remarkable for their architecture and works of art. They contain a collection of mediæval works not to be met with in any other city of Italy, and which are only interest as by their historical associations, but afford a study of contemporary art and costume. Very many valuable communities, with the churches attached to them have been suppressed within the last few years, and the objects of art belonging to them transferred to the Museum. Those best worth seeing are marked with an asterisk. They should be visited in the forenoon, as they usually close by 1 o'clock, after which time apply to the sacristan (small fee).

*The CATHEDRAL, dedicated to St. Januarius (*Cattedrale, Duomo, S. Gennaro*), situated in the Strada del Duomo, between the Strada dei Tribunali and the Strada dell' Anticaglia, is built upon the site of two temples dedicated to Neptune and Apollo, from the ruins of which it probably derived its numerous columns of granite and ancient marbles. The present building, which has retained its original architecture in its lofty towers, its aisles, and the arches of the nave and that of its tribune, dates from the time of Charles I. of Anjou, who commenced building it in 1272, from the designs of Masuccio I. It was continued by Charles II., by means of a voluntary tax by the people in 1298, and dedicated to the Virgin of the Assumption. It was not completed till 1316, under his son Robert. In 1456 it was damaged by an earthquake, and was restored by Alphonso I., from the designs of the Donzellis, with the aid of the principal families in Naples, who built each a portion, and, as a memorial of the event, had their arms sculptured on the pillars of the building. The façade, destroyed by an earthquake in 1349, was rebuilt in 1407 from the designs of *Babocoio*; it was modernised in 1788; and the interior was entirely restored and repaved in 1837

at the expense of the late Archbishop Giudice Caracciolo.

The interior consists of a Gothic nave and two aisles, separated by pilasters, to which are affixed some of the ancient granite columns above mentioned, supporting a series of pointed arches. In front of each pilaster is a half-figure in alto-relievo of some sainted bishop of Naples. The paintings on the roof of the nave are by *Vincenzo da Forli*, *F. Imparato*, and *Santafede*; the latter was so popular an artist in his native city, that the people, in the revolt of Masaniello, spared a house which they were on the point of setting fire to, when they were told that it contained two rooms painted by him. The paintings on the walls above the arches of the nave, representing saints and the Apostles, are by *Luca Giordano*. The S. Cyril and S. John Chrysostom are by *Solimena*. Over the great entrance are MONUMENTAL STATUES OF CHARLES I. OF ANJOU, of CHARLES MARTEL, KING OF HUNGARY, eldest son of Charles II., and of his wife, CLEMENTIA, daughter of Rodolph of Hapsburg. They were erected in 1599 by the Viceroy Olivares. The two large pictures over the side doors are by *Vasari*, who was brought from Rome in 1546 by Ranuccio Farnese, then Archbishop of Naples, to paint them for the doors of the organ. The one over the l. door represents the patron saints of Naples, whose heads are portraits of Paul III., of Alessandro, Ranuccio, Pier Luigi, and Ottavio Farnese; and of Tiberio Crispo and Ascanio Sforza. The baptismal font, on the l. of the entrance, is an antique vase of green basalt, sculptured with Bacchanalian emblems, masks, &c., in relief. Continuing along the l. aisle, in the second chapel is a picture of the Incredulity of St. Thomas by *Marco da Siena*, showing "his more pleasing qualities, especially a brilliant colouring," *Cic.* There is also here a good bas-relief of the Entombment, by *Giovanni da Nola*. In the chapel of the Seripandis, 4th in l. aisle, is a large painting of the Assumption, by *Perugino*, much restored in parts; to the left Cardinal Carafa, for whom the picture was painted, is represented kneeling. In the l. transept is a sepulchral memorial of Andrew King of Hungary, husband of Joanna I., so barbarously murdered at Aversa; and near it the TOMB OF POPE INNOCENT IV., who died at Naples in 1254, erected in 1313 by Archbishop Umberto di Montorio, from the designs of *Pietro degli Stefani*—it was restored and altered in the 16th cent., to which may be attributed the anachronism of the triple tiara. The inscription speaks of the Pope as the destroyer of the "enemy of Christ, the snake Frederick" (the Emperor Frederick II.). Close by is the door leading to the *Sacristy*, with numerous portraits of Archbishops of Naples. On the l. of the high altar is the handsome Gothic *Chapel of the Capece Galeotta family*; over the altar of which is a picture representing our Saviour between SS. Januarius and Athanasius, probably of the 15th century. The choir and high altar offer nothing of interest; but beneath, and entered by a double flight of marble steps, is the richly sculptured subterranean chapel, called *THE CONFESSION OF SAN GENNARO, built in 1497 by Cardinal Oliviero Carafa. The marble roof is supported by ten Ionic columns, seven of which are of cipollino. Under the high altar are deposited the remains of St. Januarius, and near it is the kneeling statue of Cardinal Carafa. The decoration of the chapel and the statue were the work of Tommaso Malvito. Returning to the ch., on the rt. of the choir is the *Tocco Chapel*, also in a handsome Gothic style: it contains the tomb of St. Asprenus, one of the early Bishops of Naples, the side walls being decorated with frescos representing events in his life. The *Minutoli Chapel* (only open from 6 to 8 A.M.), in the corner of the rt. transept, is an interesting monument of the 13th cent. It was designed by *Masuccio I.* The paintings in the upper part illustrating the Passion of our Lord are, according to Domenici, by *Tommaso degli Stefani*; the lower ones, of members of the Minutoli family, are by an unknown hand, and curious for the

costumes, but they all were unmercifully painted over some years ago. The altar is by *Pietro degli Stefani*, and the TOMB OF CARD. MINUTOLO over it, surmounted by an elaborate Gothic canopy, by *Baboccio*. The tombs on either side, of Archbishops of this family, formerly stood in the adjoining transept, and are of the 14th and 15th cents. In this chapel Boccaccio has placed the scene of the nocturnal adventure of Andreuccio, the jockey of Perugia, who stole the ruby off the corpse of Archbishop Minutolo. The rich Gothic canopy over the Archbishop's chair, at the extremity of the nave, is a fine specimen of the sculpture of the 14th cent.; the torse columns which support it are remarkable for their rich foliation, and the canopy for the elegant tracery of the arch, both of which, according to Professor Willis, have no parallel on the N. of the Alps. The Brancia chapel, in the rt. aisle, contains the fine tomb, under a Gothic canopy, of Cardinal Carbone, by *Baboccio;* and in that of the Caracciolo Pisquizi family is a large wooden crucifix, attributed to Masuccio I.

The *Basilica of Santa Restituta* is entered by a door opening out of the l. aisle, beyond the 2nd side chapel, and is interesting as having been the ancient cathedral for the Greek ritual; like the chapel of St. Januarius, it is open to the public on Sunday in the forenoon. It is supposed to occupy the site of a Temple of Apollo, from which were probably derived the ancient Corinthian columns which surround the nave, and the two handsome fluted ones in white marble on each side of the tribune. Near the entrance are the tombs of the learned Mazzocchi, and of the antiquary Canonico Jorio. The foundation, erroneously attributed to Constantine, dates from the middle of the 7th cent., but the whole ch. was restored at the end of the 17th, leaving untouched many of the pointed arches of the nave and the Gothic chapels of the rt. aisle. On the roof of the nave is a painting by *Luca Giordano*, representing Santa Restituta's body carried by Angels in a boat to Ischia. Behind the high altar, in the choir, the picture of the Virgin with the Archangel Michael and Sta. Restituta, and its predella of stories of the saint, are attributed to *Silvestro de' Buoni*. The chapel of *Sta. Maria del Principio*, on the l. side of the ch., contains a very ancient *mosaic restored, according to the inscription, by one *Lellus*, in the 14th cent.; it represents the Virgin and Child in Byzantine costume, and is called "del Principio," because it is said to have been the first representation of the Virgin venerated in Naples. On the side walls are two curious bas-reliefs, which formed part of the ambones or pulpits erected by Bishop Stefano in the 8th cent. The one to the l., on entering the chapel, represents scenes in the life of the patriarch Joseph; the other gives in three rows the lives of St. Januarius, Samson, and St. George. The cupola of the chapel of *S. Giovanni in Fonte*, at the extremity of the rt. aisle, formerly the baptistery of the ch., is covered with paintings and mosaics of a very early period; in the style of some of those at Ravenna. In the corners are the Four Evangelists, and in the centre of the cupola a handsome *Labarum* of Constantine surmounted by a hand holding a wreath, probably of the time of Pope Paschal II. The font is in the floor, now a simple ring filled in with stone.

Opposite to the entrance to the Basilica of Sta. Restituta, opening out of the rt. aisle of the cathedral, is the CHAPEL OF SAN GENNARO, called also the *Cappella del Tesoro*. It was erected by the citizens of Naples in fulfilment of a vow made during the plague of 1527; but the building was not commenced till 1608. It was completed after 29 years, at an expense of 500,000 ducats. The design of the chapel was thrown open to competition of all the artists of the time, and the one chosen was by the Theatine monk Grimaldi. The form is that of a Greek cross: the magnificent gates, from the designs of C. Fonzaga, were executed by *Biagio Monte* and *Soppa*, who were 45 years

occupied in their labour, and cost 32,000 ducats. The interior is rich in ornaments. It has 17 altars with 42 columns of *broccatello* marble. The intermediate niches contain 19 bronze statues of saints, protectors of Naples. The pictures in the different chapels, painted on copper, are masterpieces by Domenichino and Spagnoletto. By *Domenichino* there are 5 oil-paintings and some frescos. 1. The Tomb of St. Januarius, with the sick waiting to be cured. 2. The Martyrdom of the Saint (injured). 3. The Miracle of the Tomb restoring a young man to life, as the corpse is carried past in funeral procession. 4. The woman curing the sick and deformed with the holy oil from the lamp hanging before his tomb. 5. The saint curing a demoniac; this picture was finished by Spagnoletto. The painting by Spagnoletto in the chapel on the rt. hand represents the saint coming out of a fiery furnace. It is very fine and powerful in its general effect. All these paintings, which had been miserably retouched by Andres, a German, in the 17th cent., were restored in 1840 by Andrea della Volpe. The frescos of the roof, the lunettes, &c., are also by Domenichino. That over the door of the Tesoro represents the eruption of Vesuvius of 1631. The 3 frescos within the railing of the principal altar—1. San Gennaro before Timotheus, whom he restores to sight, and by whose order he suffers death. 2. His exposure to lions who refuse to devour him. 3. His torture by suspension, &c. The cupola was begun by *Domenichino*, but he was obliged to relinquish it to escape the persecutions of the Neapolitan artists. It was then intrusted to *Lanfranco*, who refused to execute it, unless all the work of his great predecessor was effaced. *Guido* was also sent for to decorate this building, but he was very shortly compelled to quit the city to escape the threats of Spagnoletto and of Corenzio, who tried to poison him. The SACRISTY of the *Tesoro* contains a painting by *Stanzioni*, representing the saint curing a demoniac; some paintings by *L. Giordano;* a rich collection of sacred vestments and plate; the silver bust of San Gennaro made for Charles II. of Anjou in 1306, and covered with most precious gifts from different sovereigns, and amongst others a *parure* in emeralds and diamonds by Joseph Buonaparte during his short reign over Naples; 3 silver statues and 45 busts of the protecting saints of Naples; and a pencil drawing by *Domenichino* of San Gennaro's martyrdom.

In a tabernacle behind the high altar are preserved the two phials containing the *Blood of S. Januarius*. The liquefaction takes place three times in the year, and on the two first is repeated for eight successive days. The first liquefaction commences on the Saturday which precedes the first Sunday in May, in the ch. of S. Chiara, after which the blood is reconveyed to the cathedral, where the liquefaction is repeated during the 7 following days. The second festival commences in the cathedral on 19th Sept., and continues to the 26th, always including the Sunday following the 16th, which is the saint's day; and the third on 16th Dec., *Festa del Patrocinio*. When S. Januarius, according to the tradition, was exposed to be devoured by lions in the amphitheatre of Pozzuoli, the animals prostrated themselves before him and became tame. This miracle is said to have converted so many to Christianity, that Dracontius, pro-consul of Campania under Diocletian, or his lieutenant Timotheus, ordered the saint to be decapitated. The sentence was executed at the Solfatara, A.D. 305. The body was buried at Pozzuoli until the time of Constantine, when it was removed to Naples by the bishop, Saint Severus, and deposited in the ch. of S. Gennaro de' Poveri or extra Mœnia. In the 9th cent., Sicon, Prince of Benevento, removed the body to that city, of which the saint had been bishop. In the time of Frederick II. it was removed to the Abbey of Monte Vergine, where it was forgotten, and only rediscovered on removing the high altar in 1480. In 1497 it was brought back to Naples with great solemnity, and deposited in the cathedral.

According to Neapolitan tradition, the blood is said to have been collected

by a woman at the time of the martyrdom, and taken by her when the body was removed to Naples to S. Severus, in whose hands it immediately liquefied. The first mention, however, of the miracle is in the life of S. Peregrinus, son of Malcolm III., of Scotland, who visiting Naples in the course of his travels, at the end of the 11th cent., found the most remarkable thing there to be "*quotidianum et insigne miraculum S. Januarii martyris.*" Since that period many descriptions of the miracle have been written. One of the most curious and interesting is that of the Earl of Perth, Lord Chancellor of Scotland at the fall of the Stuarts, in whose cause he was one of the most distinguished exiles. Lord Perth's letters, written to his sister, the Countess of Errol, are preserved at Drummond Castle, and have been published by the Camden Society. In one of them, dated from Rome, 1st February, 1696, is the following account:—

"'The 20th of January we were invited to goe see Saint Gennaro's ch., and the reliques were to be shown me, a favour none under sovereign princes has had these many years. They are kept in a large place in the wall with an iron door to it plated over with silver; it has two strong locks, one key is kept by the Cardinal-archbishop, and the other by the Senate (which is composed of six seggie, or seats, for so they call the councells), five of nobility, and one of the commons, who chuse two elects. . . Every one of the six ruleing governors of the Senate (or the deputies of the seggie) has a key to the great iron chest where the key of the armoire of the relicks lyes; so that all the six must agree to let them be seen, except the two ordinary times in the year when they stand exposed eight days, and the senate and bishop must both agree, for without both concurr only one lock can be opened. They had got the bishop's consent for me, but how to gett all the deputies of the nobility and the elect of the people to concurr was the difficulty; however, my friends gott the deputies to resolve to meet; three mett, but one said, 'I have a friend a dying, upon whom depends my fortune; he has called me at such an hour, it is now so near approaching that I hope the stranger prince (for so they call all the peers of Brittain) will forgive me if I go away.' They who were there begged him to stay but a moment (for they must be all together), but he could not delay. So going down he mett the other three deputies below, and said that he saw God and his saint had a mind I should see the miracle, and so he returned, and I gott an invitation to go to ch. The relicks are exposed in a noble chapell upon the Epistle side of the ch., lyned with marble, the cupola richly painted, as is all that is not marble of the walls. Ten curious statues of saints, patrons of the town, done at full length, bigger than the naturall, of coppar, stand round the chappell high from the floors, and statues, to the knees of silver, just as big, of the same saints, stand below them. The face of the altar is of massy silver cutt in statues of mezzo-relievo, or rising quite out from the front, with the history of Cardinal Caraffa's bringing back the Saint's head to Naples. The musick was excellent, and all the dukes and princes who were deputies must be present. They placed me in the first place, gave me that title they gave the Vice-Roy (Excelenza), and used me with all possible respect. The first thing was done was, the archbishop-cardinal, his viccar general, in presence of a nottary and witnesses, opened his lock; then the Duca di Fiumaria, in name of all the princes present, opened the city's lock, and the old thesaurer of the ch. (a man past eighty) stept up upon a ladder covered with crimson velvet and made like a staire, and first took out the Saint's head, put a rich mitre upon it, an archbishop's mantle about the shoulders of the statue (for the head is in the statue of the saint), and a rich collar of diamonds with a large cross about its neck. Then he went back and took out the blood, after haveing placed the head upon the Gospele side of the altar. It is in a glass, flatt and round like the old-fashioned vinegar-glasses that were double, but it is but single. The blood was just like

a piece of pitch clotted and hard in the glass. They brought us the glass to look upon, to kiss, and to consider before it was brought near unto the head. They then placed it upon the other end of the altar, called the Epistle side, and placed it in a rich chasse of silver gilt, putting the glass so in the middle as that we could see through it, and then begun the first mass: at the end the old thesaurer came, took out the glass, moved it to and fro, but no liquefaction: thus we past the second likeways, only the thesaurer sent the abbat Pignatelli, the Pope's nearest cousin, to bid me take courage, for he saw I begun to be somewhat troubled, not so much for my own disappointment, but because the miracle never faills but some grievous affliction comes upon the city and kingdom, and I began to reflect that I haveing procured the favour of seeing the relicks, and the miracle failling, they might be offended at me, though very unjustly. After the third mass no change appeared but that which had made the thesaurer send me word to take courage, viz. the blood begune to grow of a true sanguine collour: but when the nobles and all the people saw the fourth mass past the Gospell and no change, you would have heard nothing but weeping and lamenting, and all crying, 'Mercy, good Lord! pitty your poor supplicants; Holy Saint Gennaro, our glorious patron! pray for us that our blessed Saviour would not be angry with us!' It would have moved a heart of stone to have seen the countenances of all, both clergy and people, such a consternation appeared as if they had all been already undone. For my part, at sea, at receiving the blessed sacrament in my sickness when I thought to expire, I never prayed with more fervency than I did to obtain of our Lord the favour of the blood's liquefaction, and God is witness that I prayed that our Lord would give me this argument towards the conversion of my poor sister, that I might say I had seen a miracle, which her teachers say are ceased. The fourth mass ended without our haveing the consolation we were praying for, and then all begun to be in despair of succeeding, except a very few, who still continued praying with all imaginary fervour. You may judge that sitting three and a half hours on the cold marble had made my knees pretty sore; but I declare I felt no exterior pain, so fixed were my thoughts upon the desire of being heard in my prayers. About the elevation in time of the fifth mass, the old thesaurer, who was at some distance looking upon the glass, cry'd out, 'Gloria Patri et Filio et Spiritui Sancto,' and run to the glass, and brought it to me. The blood had liquefied so naturally as to the colour and consistency that no blood from a vein could appear more lively. I took the relick in my arms, and with tears of joy kissed it a thousand times, and gave God thanks for the favour with all the fervour that a heart longing with expectation, and full of pleasure for being heard, could offer up: and indeed, if I could as clearly describe to you what I felt, as I am sure that it was something more than ordinary, I needed no other argument to make you fly into the bosome of our dearest mother, the Church, which teaches us (what I saw) that God is wonderfull in his saints. The whole people called out to heaven with acclamations of praise to God, who had taken pitty of them; and they were so pleased with me for haveing said betwixt the masses that I was only grieved for the city, and not troubled at my not being so privileged as to see the miracle, that the very commonest sort of the people smiled to me as I passed along the streets. I heard the sixth mass in thanksgiving. And now I have described to you one of the hapiest forenoons of my life, the reflection of the which I hope shall never leave me, and I hope it may one day be a morning of benediction to you too; but this must be God's work. The Principe Palo, a man of principal quality, came to me at the end of the sixth mass, and in name of all the nobility, gave me the saint's picture, stamp'd on satine, and a silver lace about it. It is an admirable thing to see blood, shed upwards of one thousand three hundred years ago, liquify at the approach to the head. The Roman lady who had gathered it from

off the ground with a sponge, had in squeesing of it into the glass lett a bitt of straw fall in too, which one sees in the blood to this very day."

With this account may well be contrasted the following, written in Sept. 1869 by Mr. George Grove. In addition to being a truthful as well as a graphic narrative of what takes place, it contains a minute and accurate description of the *reliquary* in which the blood is contained:—

"I have seen the 'miracle'—seen it with every disposition to do it justice, and to be impressed and touched by any dignity or pathos or virtue which it might exhibit—and I am compelled to confess that I have never been more disappointed. I have never witnessed any scene, which was so ancient and so famous, and the merits of which are so strenuously upheld by its supporters, and which yet appeared to me so trivial, so pointless, so wanting in any claim to reverence, and in every characteristic of a real miracle. I have no desire to doubt the authenticity of the story of the martyrdom of St. Januarius, or the tradition which affirms that the substance preserved in the *Cappella del Tesoro*, or *Cappella San Gennaro*, in the Cathedral of Naples, is the blood of the martyr, since that does not affect the impression produced on me by the scene which I witnessed.

"The 'blood' was originally contained in two bottles, one nearly globular in form, and holding perhaps a wine-glass and a half, the other considerably smaller, and more like a phial in shape. The latter of these is of a reddish yellow (burnt sienna) tint, with patches or spots of the same, though deeper colour; but the former is filled rather more than three parts with a dark opaque substance, and the colour of its empty portion is gray. The bottles are probably very old, though without a closer inspection I should hesitate to pronounce their age, even were I competent to do so. They are enclosed in a reliquary, consisting of a thick hoop of silver about two inches broad, with a plate of glass on each side, forming a small and narrow drum, and having a shank tube at the bottom, by which the reliquary is fastened into the monstrance in which it is conveyed in procession. At some recent period the drum has been encircled by a second loop ornamented with a crown, cherubs, and a crucifix at the top, in the style of the 17th cent. The whole looks not unlike a small circular carriage lamp. The two plates of glass allow the bottles to be seen through; especially when, as is the practice, a candle is held behind it. I say to be seen through, but the glasses or the reliquary are dimmed on the inside, and the bottle has exactly the look of being coated with the fine dust of ages, so that the view is none of the clearest. The two bottles are firmly fixed in their places by what appears to be a mass of cement at the bottom, and which seems to join their upper ends firmly against the top of the reliquary, and I have no reason to think that there is any communication between the air inside and outside the reliquary, except what little there may be round the edge of the glasses. The reliquary is kept in a closet in the wall behind the high altar of the chapel, closed with four keys, two kept by the representative of the archbishop. and two by that of the municipality. The closet is unlocked by these two together at 9 in the morning, and from it are immediately taken, first, a large bust of St. Januarius in silver and gold, which contains the remains of his head; and secondly, the reliquary which I have just described. The head is placed on the altar near the north corner, and then the archbishop's representative—on the present occasion the Cavaliere Tesoriere—accompanied by another priest, without delay, begins to exhibit it to the people. No mass is said, the altar is cleared of everything but its permanent ornaments, the bust, and a tall gold monstrance, in which the relic is afterwards exhibited, and the two priests are in ordinary non-sacramental dresses. The process of exhibition consists in turning the reliquary round and round, while the candle is held behind it in such a position as to afford, first the municipal representative, and then one

after another of the privileged persons who crowd the steps of the altar, the opportunity of observing the change from solid to liquid. There is no attempt whatever to conceal or make a mystery of the proceeding. Quite the contrary. When the reversing process has gone on for three or four minutes, and the dark mass in the bottle still remains stationary, the two priests turn to the altar and say the Nicene Creed, after which they recommence their former action. If after another five minutes the liquefaction still delays, they again turn to the altar and say the Athanasian Creed verse by verse. Then comes more turning round and round, until at length the surface-line of the substance is seen slightly to shift its position in the bottle, showing that liquefaction has begun. '*Comincia*,' is heard from the bystanders; the priest waves a handkerchief, rose petals are flung on the altar and steps, a dozen or twenty sparrows are let loose, and flutter to the large open window above the altar, the organ peals forth, and a buzz of satisfaction pervades the church. Formerly the guns of the city used to fire, but this has been discontinued since last year. In the mean time the priest still continues turning the reliquary round and round and showing it to the bystanders as he moves to and fro on the altar steps, and each time the dark substance is seen to flow more easily. At first a large undissolved lump can be discovered breaking the line of the surface, but as the time goes on, and the reliquary is more and more shaken this gradually disappears, and the liquefaction is complete.

"Then the kissing begins. The municipal deputy, kneeling on his cushion at the south end of the altar, is the first to whom it is tendered. It is brought in front of him, and, with the candle behind it, is held first upright and then reversed, so that he may satisfy himself at leisure of the liquefaction; then the glass is pressed to his lips, to his forehead, and to his lips again. And this is repeated exactly with all those inside the altar rails, except that the demonstration is not afforded to each, but to the whole batch kneeling on the top step, after which each has his or her two kisses and the touch on the forehead. When all inside the rails have been thus treated, two other priests come forward habited like the former two; one of whom has round his neck a long collar or guard of thick cord. They knelt before the Cavaliere and his assistant, who first in the most deliberate manner showed them the blood, reversing the case over and over again. They then kissed it; and, hooking the swivel at the end of the guard into a ring on the crown of the reliquary, the new priest and his assistant took charge. Their first act was to do to the Cavaliere and his assistant exactly what had been done to them—they showed them the liquefaction, which of course they themselves had not yet seen, and gave them the reliquary to kiss, and I remarked that both the Cavaliere and his successor kissed three times. The Cavaliere, still preserving the same rigid and imperturbable demeanour that had distinguished him throughout, then departed with his assistant to the sacristy, and their substitutes commenced the work of carrying the relic to be kissed through the whole church. Meantime a great number of tall candles had been lighted on the altar round the bust, and several candelabra had been placed in front of it, so that on looking back from the church, the golden countenance and rich robes of San Gennaro appeared through a blaze of yellow light and a thicket of tall thin candles. Mass was immediately begun to be said at the altar. After the reliquary has been kissed by every one who chooses, it is put into the monstrance, and then the bust and the monstrance are carried on the shoulders of men, side by side, into the nave of the cathedral, and deposited on the grand altar till the evening. At evening the deputy returns, and the two objects are consigned to the closet behind the altar, from which they had been taken in the morning. The time of liquefaction varies considerably. From the moment of its reaching the altar steps

to the first appearance of the movement was, on Sunday, 6 minutes; on Monday, 13 minutes; and on Tuesday, 9 minutes."

The miracle of the liquefaction has always been considered as the greatest religious festival of the capital, and all the conquerors of Naples have considered it necessary to respect the importance attached to it by the natives; but, like the other festivals, it is no longer what it used to be, and a failure in the miracle would not now probably produce any very great popular excitement.

The door of the right aisle opens upon the small *Piazza di S. Gennaro*, in the centre of which stands the *Column*, erected in 1660, from the designs of Fansaga, supporting a bronze statue of the saint by Finelli.

S. Agnello Maggiore, commonly called *S. Agnello a Capo-Napoli*, from its standing upon one of the highest points of the old city, in the Largo S. Agnello, not far from the Museum, was founded in 1517, on a small chapel which dated from the 6th cent.: it has been so altered as to have lost almost every trace of its original Gothic architecture. The St. Jerome, in alto relievo, in the l. transept, and the handsome altar and fine statue of Santa Dorothea, in the rt., are by *Giovanni da Nola*. The handsome high altar erected over the grave of the saint, with its bas-reliefs of the Passion below, and the still finer one of the Virgin surrounded by Angels, with SS. Agnellus and Eusebius kneeling before her, is a good work of *Santacroce*. The bas-relief of the Madonna and Child and the Souls in Purgatory, in the Lettieri chapel, 5th on rt., is by *Domenico d' Auria*. In the opposite chapel is a Greek painting of the Virgin, called *S. Maria intercede*, supposed to be of the time of Justinian; the only ancient part of it is the head: it is supposed to have been painted by *Tauro* in the 6th cent. The picture of S. Carlo by *Caracciolo*, in the 2nd chapel on rt., is mentioned by Lanzi as one of the happiest imitations of Annibale Caracci.

S. Agostino della Zecca, in the Via of the same name, a spacious ch, with a lofty and imposing tower, founded by Charles I., and rebuilt from the designs of Picchetti in the 17th cent. The handsome chancel is of the 15th cent., with reliefs by *Vincenzo d'Angelo*. The large building opposite is the *Zecca*, or mint.

S. Angelo a Nilo, at the corner of the Strada Nilo, built, together with the adjoining library and hospital, in 1385, by Card. Brancaccio (ob. 1428), contains, on the rt. of the high altar, his *Tomb*, erected by order of his friend and executor Cosmo de' Medici. It was the joint work of *Donatello* and *Michelozzo*, who has thus described it in a letter preserved by Gaye, in the 'Carteggio degl' Artisti:'—"We have a tomb in hand for Naples, intended for Messer Rinaldo, Cardinal de Brancacci, of Naples. We are to have 850 florins for this tomb, but have to finish and take it to Naples at our own expense; they are now working on it at Pisa." It consists of a sarcophagus supported on the shoulders of three figures; in front of the sarcophagus is a bas-relief of the Assumption, by Donatello, remarkable for beauty and expression. On the urn lies the statue of the cardinal, and on each side stand female figures drawing aside the curtains; above is a bas-relief of the Virgin and Child, with SS. Peter and Paul, and on the attic a relief of the Almighty and two figures of angels sounding the last trumpets. Near this tomb stands another covered with elegant arabesque sculptures, of a nephew of Card. Brancaccio. On the opposite side of the ch. is the monument of a third Cardinal of the same family, in the worst style of the 17th cent., by the two *Ghettis*. In the lunette over the principal door of the church is a damaged Giottesque fresco ascribed to *Colantonio del Fiore;* from its position it can scarcely be seen. The picture of St. Michael, at the high altar, is by *Marco da Siena*. Those of St. Michael and St. Andrew in the sacristy, soft in colouring and treatment, are ascribed to *Angiolillo Roccadirame*, but are probably by Buoni. The side door opening into the Strada dei Librai is decorated with arab

reliefs, and has over it a good statue of St. Michael.

SS. Apostoli, in the Largo SS. Apostoli, not far from the cathedral, a fine ch. when in better repair than at present, is said to have been founded by Constantine on the ruins of a Temple of Mercury; it was rebuilt in 1626 from the designs of Grimaldi. It is rich in frescos and decorations, all much faded, and in want of restoration. By *Lanfranco* are "all the uninteresting, untrue printings on the ceiling," *Cic., i.e.* on the vault of the nave and choir, the Four Evangelists on the pendentives of the cupola, the gallery of the choir, &c.; the paintings of the cupola and the Fall of Lucifer by *Benasca;* the lunettes of the nave by *Solimena;* the two paintings of the transept by *Luca Giordano*. Over the door is the large fresco of the Pool of Bethesda, by *Lanfranco*, the architectural details of which are by *Viviani*. The *Filomarini Chapel*, in the l. transept, erected, from the designs of Borromini, has over. the altar a bas-relief of a Concert of Children, one of the most graceful works of *il Fiammingo*. The five mosaics, executed by *Gio. Battista Calandra*, are copied from paintings by Guido; the originals were presented by Cardinal Filomarini to Philip IV. of Spain; the principal subject in the centre is the Annunciation. The mosaic portraits of the Cardinal and his brother Scipio are copies from *Pietro da Cortona* and *Valentino* by the same Calandra. In the *Pignatelli Chapel*, in the opposite transept, and entirely similar to the Filomarini, the four Virtues round the Immacolata are by *Solimena*, and a bas-relief representing a Concert of Youths by *Bottiglieri*. The fourth chapel on the l. contains a St. Michael by *Marco da Siena*. Beneath the ch. is a *Cemetery*, containing the *Tomb of Marini the Poet*, who died in 1625, with an inscription. This cemetery, which was painted by *Lanfranco*, was formerly the scene of a strange festival on the day following that of All Saints. The bodies of the members of a *confraternità*, who subscribed for the privilege of being buried in a peculiar earth which prevents decomposition, were disinterred on that day and exposed to public view in the dresses which they wore when living. On this occasion the cemetery was decorated with flowers and evergreens; the bodies were decked out in all their finery, with flowers in their hands; and a long inscription over each recorded the name, age, and particulars of death. The Archbishop of Naples put an end to this disgusting exhibition some years ago.

L' Ascensione, in the Largo Ascensione a Chiaia, rebuilt in 1622 from the designs of Fansaga, contains a S. Anna, and a good painting of S. Michael, both by *L. Giordano*.

S. Brigida, in the Strada Santa Brigida, between the Toledo and Piazza del Municipio, built in 1610 by Doña Juana Queveda, a Spanish lady, contains the *Tomb of Luca Giordano*, who was buried here in 1705, before the chapel of St. Nicholas, on the rt. of the high altar. The frescos of the cupola, painted by him a few years before his death, although executed with great rapidity, and as a trial of skill against his competitor Francesco di Maria, are among his best works. The picture of St. Nicholas in the chapel of the saint is also by *Giordano*, and is one of his many imitations of Paolo Veronese.

S. Carlo all' Arena, in the Strada Foria, built in 1602, had gone to ruin, and the monastery annexed to it had been changed into barracks. When the cholera raged at Naples in 1836 the municipality made a vow to restore it. The painting of S. Charles administering the sacrament to the dying during the plague at Milan, by *Giuseppe Mancinelli*, is one of the finest works of the modern Neapolitan school. The municipality were so much pleased with it that they gave the artist double the price agreed upon. On the high altar is a fine marble crucifix by *Michelangelo Naccarino*, which had remained long forgotten in a dark corner of the ch. of Lo Spirito Santo.

S. Caterina a Formello, in the Str. Carbonare, near the Porta Capuana, is a highly-decorated specimen of the later Renaissance, rebuilt in imitation

of the 14th-cent. style by Antonio Fiorentino della Cava, in 1523. Its cupola was the first in Naples, erected in imitation of Brunelleschi's at Florence. The frescos on the roof and front wall are by *Luigi Garzi.*

**Santa Chiara*, in the Strada Trinità Maggiore, founded by Robert the Wise in 1310, was begun in the Gothic style by a foreign architect, who left his work so incomplete that it was almost rebuilt about eight years afterwards by *Masuccio II.* The interior (270 ft. long by 104 ft. broad), having no aisles, presents more the appearance of a large and splendid hall than that of a ch., and in its original state must have appeared much vaster, before the present ranges of chapels and the grated galleries above for the nuns encroached on its width. The elaborate ornaments with which the bad taste of the last cent. has overloaded it cost 100,000 ducats. By the advice of Boccaccio, King Robert the Wise brought *Giotto* from Florence and commissioned him to cover the interior with frescos. The subjects of these paintings were taken from the Old and New Testaments: those from the Apocalypse were said to have been treated in accordance with the suggestions of Dante. Whatever may have been their merits, they were destroyed in the 18th cent. by a Spanish official named Barionuovo, who ordered all Giotto's paintings to be whitewashed, saying that they gave to the ch. a dark and melancholy look. The painting called the Madonna delle Grazie, on the 3rd pier on the l., is said to be a remnant of Giotto's frescos, but is, according to Crowe and Cavalcaselle, a miserable example of art in the 14th cent. On the l. of the principal entrance is the tomb of *Onofrio di Penna*, the secretary of king Ladislaus, by *Baboccio*, which has been converted into an altar, over which there is a fresco of the Madonna enthroned, said to be the work of *Francesco*, son of *Maestro Simone*, though the style differs considerably from other frescos assigned to Simone. The first picture on the roof of the ch., the large one in the middle, representing David playing the harp before the ark, and the 3 circular paintings over the high altar, are by *Seb. Conca.* The S. Chiara putting the Saracens to flight at Assisi, on the roof of the nave, is by *Francesco di Mura;* the third large fresco, and the Four Doctors of the Church by the side of it, are by *Bonito.* The Four Virtues are by *Conca.* The Holy Sacrament on the roof over the High Altar, and the picture over the principal entrance, representing King Robert assisting at the building of the ch., are by *Francesco di Mura.* The *Sanfelice* Chapel, 8th on l., contains a picture of the Crucifixion by *Lanfranco*, and an ancient Sarcophagus ornamented with a bas-relief of the marriage of Protesilaus and Laodamia, which serves as the Tomb of Cesare Sanfelice, Duke of Rodi. The *Balzo* Chapel contains the Tombs of the family of that name, with some rude bas-reliefs reclining on the sepulchral urns; and the *Cito* Chapel has some sculpture by *Sanmartino.*

But the chief interest of the ch. is derived from the Tombs of Princes of the House of Anjou, which are valuable monuments in the history of mediæval sculpture. Behind the high altar is the magnificent Gothic Monument of King Robert the Wise, erected by the Florentine brothers *Pancius* (*Baccio*) and *Johannes.* A few days before his death, in 1343, Robert assumed the habit of the Franciscan order: he is here, therefore, represented in his double character of a king and a friar; as the one he is seated above, attired in his royal robes; in the other he is lying on his sarcophagus in the garb of a Franciscan, but bearing the crown. The inscription on the tomb—*Cernite Robertum regem virtute refertum* — is attributed to Petrarch. This fine monument is barbarously hidden behind the unseemly high altar of the last cent., and can only be seen by ascending to the back of the latter by means of a ladder. On the rt. side of this is the very beautiful Gothic Tomb of Charles the Illustrious, Duke of Calabria, the eldest son of Robert. On a bas-relief in front of the sar-

cophagus on which the young prince is extended in his royal robes covered with fleurs-de-lis, he is represented sitting in the midst of the great officers and barons of the kingdom, his feet resting on what have been supposed to represent a wolf drinking with the lamb at the same fountain, to typify the peace which might have been expected from his reign, although both animals appear to belong to the porcine species. This tomb has been engraved by Cicognara as a fine example of the sculpture of the 14th cent. The next is the monument OF MARY OF VALOIS, the second wife of Charles the Illustrious. It also consists of an elaborate Gothic canopy, the sepulchral urn being supported by statues of Abundance, and resting on lions *couchant*. This tomb has often been described as that of her daughter Queen Joanna I., and an inscription given, which does not exist on it. Queen Joanna, according to contemporary historians, was privately buried in a now unknown corner of the ch.: *Ossa Neapolim reportata, nullo exequiarum,* NEQUE SEPULCRI HONORE, *in aede divae Clarae, et* IGNOTO LOCO *sita sunt.* On the opposite side of the high altar are the tombs — 1st, of MARY, EMPRESS OF CONSTANTINOPLE and DUCHESS OF DURAZZO, sister of Joanna I., and the wife of three husbands, — Charles I., Duke of Durazzo, Roberto del Balzo, Count of Avellino, and Philip of Taranto, titular Emperor of Constantinople. Mary is represented in her imperial robes, with a crown on her head. 2nd, of Agnese and Clementia, two of the four daughters of Mary of Durazzo by her first husband Charles. AGNESE, like her mother, is mentioned in the inscription as Empress of Constantinople, having married, after the death of her first husband (Can della Scala), Giacomo del Balzo, Prince of Taranto, Emperor of Constantinople. CLEMENTIA died unmarried. 3rd, of MARY, the child of Charles the Illustrious, ob. 1344, with a recumbent statue.

Near the door on the l. side of the ch. is the small elegant monument of ANTONIA GAUDINO, by *Giovanni da Nola*, with a graceful inscription by Antonio Epicuro, the poet (1530), commemorating her death at the age of 14, on the very day appointed for her nuptials. Upon the 3rd pier on the l. of the nave is the altar of the Madonna delle Grazie, with the painting already referred to. In the 2nd chapel on the l., is the tomb of RAIMONDO CABANO, who rose from being a Moorish slave to the post of High Seneschal of the kingdom under Joanna I., and was a chief actor in the murder of her husband. The chapel on the rt. of the high altar, over the door of which is a fleur-de-lis, is the burial-place of the royal family of the house of Bourbon. It contains the TOMBS OF PRINCE PHILIP, eldest son, and of five other children of Charles III. The inscriptions were written by Mazzocchi. The Tomb of Prince Philip is by *Sanmartino*. On each side of the high altar are two handsome torse marble columns which serve as candelabras. The pulpit, a work of the 13th cent., has some strange reliefs on its front and sides of the martyrdoms of S. John the Evangelist and S. Catherine. The bas-reliefs in front of the gallery over the entrance, and which support the organ, are exquisite specimens of 14th-cent. work; they represent in 11 pictures the history and martyrdom of St. Catherine of Alexandria. There are several ancient sepulchral monuments in the chapels of Sta. Chiara, both interesting from the persons whose memory they perpetuate and as works of art. The *Refectory* of the small Convent of Franciscan Friars attached to the ch. of Santa Chiara has a large fresco attributed by some to Giotto, and by others to *Maestro Simone*, but which is probably "the product of a Giottesque of feeble powers": it represents the Saviour with the Virgin and Saints, and King Robert and his family kneeling in adoration. Of the original Gothic façade the central door and a circular window above alone remain.

The adjoining monastery, immense in extent, contained, until lately, 400 nuns of the order of St. Claire or Chiara. The vast hall of this building

is now occupied by shops; at the extremity of one of which, No. 23, on the rt. side of the Largo S. Trinità facing the ch. of Gesu Nuovo, is a great fresco symbolising the Almsgiving of the Franciscans of Naples by the miracle of the Loaves and Fishes. It fills a square space circumscribed by a lozenge striped with the arms of Robert and Sancia. Crowe and Cavalcaselle, in describing this painting, unhesitatingly ascribe it to *Giotto*, and speak of it as "one of those beautiful compositions which are his grand claim to the admiration of the world."

The *Campanile* of Sta. Chiara is one of the most successful works of *Masuccio II.*, or, according to others, of his pupil *Giacomo de Sanctis*, and is classed among the finest specimens of architecture after the Revival. It was originally intended to consist of five stories, each illustrative of one of the five orders: 1. the Tuscan; 2. the Doric; 3. the Ionic; 4. the Corinthian; 5. the Composite; the death of King Robert left it unfinished at the second, which was added in the 15th, and the Ionic in the early part of the 17th cent. In Masaniello's insurrection in 1647, this Campanile was seized and fortified by the Spanish troops against the populace, who had fortified the Della Rocca Palace opposite.

The *Crocelle*, in the Chiatamone, so called from having originally been the Ch. of the Crociferi, is also called S. Maria a Cappella. It contains a monument to the Rev. J. C. Eustace, author of the 'Classical Tour,' raised by Lord Brownlow.

**S. Domenico Maggiore*, in the Largo S. Domenico, founded in 1285 by Charles II. from the designs of *Masuccio* I., in spite of the alterations made by Novello in the 15th, and by Vaccaro and other architects in the 17th and 18th centuries, is still a noble edifice in the Gothic style. It is rich in works of art which, like the ch. itself, carry us back to the middle ages. In 1850–53 it underwent extensive restoration and ornamentation, and at present is one of the most richly decorated of the sacred edifices of Naples: it consists of a fine nave and side aisles, out of which open 7 chapels on either side. The Gothic arches and pilasters have been re-gilt and covered with stucco; the flat roof, of the 18th centy., is out of keeping with the rest of the building; over the arches are paintings of Saints of the Order of St. Dominick; the transepts are short; although the tribune retains its Gothic character, it has been spoiled by placing a large organ behind the altar. Commencing on the rt., the first chapel is dedicated to St. Martin: the arch over the entrance is handsomely decorated with arabesques and military emblems: the picture of the Virgin with SS. Dominick and Martin, over the altar, is by *Andrea da Salerno*, but so repainted as hardly to be recognised as his work. In the 2nd chapel is the fine tomb (1341) of Archbishop Brancaccio, to whose family this and the next chapel belonged: the Madonna on the rt. of the altar is ascribed to *Agnolo Franco;* the St. Dominick and Magdalen to *Stefanone;* but according to Crowe and Cavalcaselle it is a picture of the 16th cent. The 3rd chapel is covered with frescos attributed to *Agnolo Franco*, but they are much repainted, and appear to be of "Umbro-Siennese character." The 7th chapel (of the Crucifix) forms a ch. in itself. Over the principal altar is the picture, ascribed to *Tommaso degli Stefani*, of the crucifix which is said to have exclaimed to St. Thomas Aquinas when composing his *Summa Theologiæ*, "Well hast thou written of me, Thomas; what wilt thou have as a reward?" to which the saint replied, "Naught else but thee." In front of the altar is a bas-relief in the most Berninesque style, representing that miraculous conversation. On each side of the altar are the Carrying of the Cross and the Deposition, in the Flemish style. The tomb on the l. of this altar, of Francesco Carafa, is a fine work of *Agnello del Fiore;* that opposite, of another member of the same family who died in 1470, was commenced by the same artist, but finished by *Giovanni da Nola*. In the small chapel on l. of the principal altar

is a good tomb of Ettore Carafa, Count of Ruvo, covered with military emblems and arabesques; and in that next the entrance from the nave, the painting of the Madonna della Rosa, attributed to *Maestro Simone*, but hidden behind a miserable modern daub: on the opposite side, amongst several sepulchral monuments, is the fine tomb of Conte Bucchianico, and of his wife Catarinella Orsini, one of the most remarkable works of *Agnello del Fiore*. Returning to the main building, in the 8th chapel, which forms the entrance to the Sacristy, and is dedicated to S. Thomas Aquinas, is a good altarpiece of the patron Saint by *Luca Giordano*. The fine Gothic tombs of members of the Aquino family date from the middle of the 14th cent.: above that (on the rt.) of a Countess of Mileto and Terranuova, with its beautiful recumbent statue, is a picture of the Virgin and Child upon a gold ground, reported one of the earliest paintings of the Neapolitan *Simone*, though some consider it the work of an Umbrian painter in the style of Francesco Ghitti. The *Sacristy*, richly paved in marble, contains presses made of the roots of trees, the roof painted in fresco by *Solimena*, and a good picture of the Annunciation by *Andrea da Salerno*. In the gallery of the Sacristy are 45 large mortuary chests covered with velvet, among which are ten of the PRINCES AND PRINCESSES OF THE ARAGONESE DYNASTY. Most of them have no inscription. The remains which at present can be identified are those of FERDINAND I.; FERDINAND II.; his aunt and queen JOANNA, daughter of Ferdinand I.; ISABELLA, daughter of Alfonso II., the wife of Gian Galeazzo Sforza, Duke of Milan; MARY, wife of the Marchese del Vasto; CARDINAL LOUIS MONCADA D'ARAGONA, Duke of Montalto; MARIA DELLA CERDA, Duchess of Montalto, &c. The chest which contained the remains of ALFONSO I. of Aragon is still here with its inscription, but the body was removed to Spain in 1666 by the viceroy Don Pedro de Aragona. In another chest is preserved and shown to the curious, still dressed in Spanish costume, what was considered to be the body of *Antonello Petrucci*, who, born in humble life at Teano, rose by his talents to be secretary of Ferdinand I., and joined the "Conspiracy of the Barons," but which has been lately shown to be that of his son Giovanni Antonio Petrucci, Count of Policastro, who was executed a few months before his father. In another chest are the bones of *Ferdinando Francesco d'Avalos*, the celebrated Marquis of Pescara, one of the heroes of the battle of Ravenna, and the conqueror of Francis I. at the battle of Pavia. He died of his wounds at Milan in his 36th year. Over his tomb hang his portrait and his banner. He was the husband of the no less celebrated Vittoria Colonna, who retired to Ischia at his death, and there sung his achievements in verses which obtained for her the title of divine. In the *Tesoro* adjoining the Sacristy was preserved, in a silver casket, the heart of CHARLES II. OF ANJOU; it was stolen on the closing of the convent during the French occupation. Re-entering the rt. transept is a good bas-relief of St. Jerome; and beyond the chapel of St. Hyacinth, on the adjoining pier, the monument of Galeazzo Pandone by *Giov. da Nola*, the bust of the deceased, the arabesques and angels on which are very beautiful. High up in the wall of this transept is the tomb of Bertrando del Balzo, attributed to *Masuccio II.* A door leads from this transept into what once formed a part of the primitive ch., and now a passage to one of the side entrances; here are ranged several tombs, the most remarkable being those of Porzia Capece and of her husband, Bernardino Rota, by *Giov. da Nola*. Of the 2 chapels opening from this passage, the first, dedicated to St. Dominick, has over the altar a painting in 3 compartments; the central one, of the patron Saint, is said to be his portrait, brought here by the first members of his order, 10 years after his death; on each side are figures of saints, and upon the wall on the l. the Madonna delle Grazie, ascribed to *Agnolo Franco*. There are some good tombs of the 14th century lately removed here from other parts of the ch. In the next chapel of S.

Bonito is a triptych over the altar, of the Virgin, Child, and Saints, a rude performance, and some monuments of the 16th century. Between these chapels is the monument to Zingarelli, the eminent musical composer. The only objects of any interest in the chapels opening out of the rt. transept are 2 pictures on each side of the altar of S. Domenico Soriano (on the rt. of the choir), representing S. Catherine and Mary Magdalen, by the brothers *Donzello;* in which have been introduced the portraits of Alfonso I. and of the celebrated Lucrezia d'Alagni. The high altar is a magnificent specimen of Florentine mosaic work, erected in 1652, from the designs of *Cosimo Fanzaga*, with 2 seats on either side, and 2 fine columns of verde antico supporting candelabra. There is nothing of peculiar interest in the 4 chapels opening out of the l. transept, if we except the copy by *L. Giordano* of the Annunciation by Titian in the Pignatelli chapel, under a handsome cinquecento arch; the original painting was carried off to Spain by the Viceroy d'Aragona. Near this chapel is a second bas-relief of St. Jerome by *Agnello del Fiore*. The tomb built into the wall of this transept, above the Pignatelli chapel, is that of Giovanni di Durazzo and of Philip Prince of Taranto, who died in 1332-35, sons of King Charles d'Anjou II., with a long inscription in leonine verses. Entering from here the l. aisle, the 1st chapel (or 8th reckoning from the principal entrance), dedicated to *St. Maria della Neve*, has over its altar a beautiful alto-rilievo, with a statue of the Virgin in the centre, and S. Matthew and S. John the Baptist on either side, perhaps the chef-d'œuvre of *Giovanni da Nola;* it was erected in 1536 by Fabio Arcella, and stood formerly against one of the piers of the great arch. In this chapel and near the side door is the monument of the poet Marini; and opposite that of Bartolommeo Pipi, with a good statue of Christ standing on the urn. Over the sarcophagus of the former is his bronze bust, by the Milanese sculptor *Bartolommeo Visconti*. This monument has an interest for Englishmen. The bust was executed by order of Giovan Battista Manso, Marchese di Villa, the heir and executor of the poet, and placed in a chapel under his (Manso's) house in the Largo dei Gerolomini, where it was seen towards 1640 by Milton, who thus allludes to it.

Ille (*Marini*) itidem, moriens, tibi (*Manso*)
soli debita vates,
Ossa tibi soli, supremaque vota reliquit:
Nec manes pietas tua clara fefellit amici;
VIDIMUS arridentem operoso ex aere poetam.
Sylvarum—Mansus.

At the death of Manso, in 1645, his house and chapel having been pulled down, the bust was lost. It was found, however, in 1682, and, in compliance with Manso's will, his executors placed it on a monument they erected in the cloisters of the monastery of S. Agnello Maggiore. When this monastery was suppressed, the monument, by order of King Murat, was placed in 1813 where it is now seen. In the next or Ruffo Bagnara chapel the picture of the Martyrdom of St. Catherine is by *Leonardo da Pistoia;* and some tombs, amongst which is that of Leonardo Tomacelli (1529): Cardinal Fabricio Ruffo, who played so notorious a part in the commotions of the Neapolitan provinces at the close of the last cent., in connection with Lord Nelson and Lady Hamilton, is buried here, but there is no tomb or inscription to mark the spot. In the 6th chapel are several tombs of the Carafa family, and a painting of a saint dressing the wounds of St. Sebastian. The next chapel contains several tombs of the Andrea family, and a picture of S. Antoninus, with the portrait of the Donatorio below. The 4th chapel, belonging to the Rota family, has a fine statue of St. John the Baptist over the altar, by *Giovanni da Nola;* and the monument of the poet Bernardino Rota, with figures of the Arno and Tiber, by *Domenico d' Auria*. In the 3rd chapel on l. the picture of the Martyrdom of St. John the Evangelist is by *Scipione Gaetano;* the tomb of Antonio Carafa, called Malizia, with a recumbent figure, under a canopy, enclosed with curtains, and supported by statues, is a good specimen of the sepul-

chral monuments of the 15th cent. The 2nd chapel on l., dedicated to the Rosary, is in the style of the 17th cent., and is only remarkable for its miraculous Madonna di S. Andrea. The last chapel in l. aisle, or next the principal entrance, dedicated to St. Stephen, contains a painting of the Infant Christ placing a crown on the head of St. Joseph, by *Luca Giordano*, and on the side walls an Adoration of the Magi, in the Flemish style, attributed to Albert Dürer, and a Holy Family to Andrea da Salerno. The adjoining Monastery, now occupied by the authorities, contained many memorials of St. Thomas Aquinas, who was, in 1272, a professor in the university which was then established within its walls. His salary, fixed by Charles of Anjou himself, was an ounce of gold monthly, equal to twenty shillings at the present time. The little cell in which the great theologian studied is still shown (it has been converted into a chapel); as well as his lecture-room and a fragment of his chair. Several of his works were composed here, and such was his fame that his lectures were frequently attended by the sovereign and the principal personages of the kingdom. In this hall the *Accademia Pontaniana*, founded by Pontano in 1471, holds its sittings. In the adjoining Piazza di San Domenico, which opens into the Strada Trinità Maggiore, is what is called the *Obelisk* of S. Domenico, supporting a bronze statue of the saint. It was designed by *Fansaga*, and finished by *Vaccaro* in 1737.

S. Eligio, in the Largo di Capo Napoli, near the Piazza del Mercato, has a fine portico and entrance of Angevine Gothic. There is a good Gothic tomb to one Bonectus, 1341. The interior has been modernised; some parts of the roof artistic in style.

**S. Filippo Neri*, or ch. of the *Gerolomini*, in the Strada de' Tribunali, not far from the cathedral, is one of the most richly decorated churches in Naples. It was erected in 1592 from the designs of *Dionisio di Bartolommeo*. The façade, originally designed by *Dionisio Lazzari*, was altered and covered with marbles in the last cent. by Ferdinando *Fuga*, and is much admired. The statues are by *Sammartino*. The cupola is also the work of Lazzari. The interior consists of a nave and two aisles, divided by 12 columns of grey granite with Corinthian capitals, supporting a heavy architrave, with a heavier flat roof composed of compartments containing gilt bas-reliefs. The whole ch. is loaded with an excess of ornament. The frescos in the lunettes over the columns are by *Benasca*. The large fresco over the principal entrance, representing Christ driving the dealers out of the Temple, is a celebrated work by *Luca Giordano*, with the architectural details by *Moscatiello*. The picture over the high altar is by *Giovan Bernardino Siciliano*, and the two upon the side walls by *Corenzio*. The rich chapel of S. Filippo Neri, on the l. of the choir and high altar, designed by Giacomo Lazzari, has a painting on the cupola, representing S. Filippo in glory, by *Solimena*, with numerous figures. The painting of the patron saint at the altar is a copy from Guido, who is said to have retouched it. The chapel Della Concezione, on rt. of the choir, has a cupola painted by *Simonelli*, representing Judith showing the head of Holofernes to his army; and a picture of the Conception by *Cesare Fracanzano*. The chapel of the Ruffo Scilla family, in the l. transept, is decorated with fluted Corinthian columns and six statues by *Pietro Bernini*, father of Lorenzo, a picture of the Nativity by *Roncalli*, and an Annunciation above by *Santafede*. The chapel of S. Francis (5th on l.) contains a picture of the saint in prayer by *Guido*, when acting as one of the competitors for executing the frescos in the chapel of St. Januarius in the cathedral. In front of this chapel, at the foot of a pillar of the nave, is the sepulchral inscription of GIAMBATTISTA VICO, the author of the 'Scienza Nuova,' who died in 1744, and who with his wife was buried here. The chapel of S. Agnese (4th on l.) contains

pictures by *Roncalli* and *L. Giordano*. In the chapels in the opposite aisle, the Adoration of the Magi is by *Corenzio;* the St. Jerome (in 3rd on rt.) struck with awe at the sound of the last trumpet is by *Gessi;* the picture in the Chapel of the Holy Sacrament is the last work of *Santafede*, who died before it was completed; the dying S. Alexis (over the 1st altar on rt.) is by *Pietro da Cortona*.

The Sacristy contains several good paintings; among which may be mentioned the fine fresco of S. Filippo Neri in glory, by *L. Giordano;* on the altar the Baptism of the Saviour, and over the altar the Flight into Egypt, by *Guido;* the mother of Zebedee conversing with the Saviour, by *Santafede;* an Ecce Homo and St. Andrew the Apostle, by *Spagnoletto;* the Crucifixion, by *Marco da Siena;* heads of the Apostles, by *Domenichino;* St. Francis, by *Tintoretto:* two pictures of Christ bearing the Cross, by *Bassano;* the Nativity and the Adoration of the Magi, by *Andrea da Salerno;* Jacob and the Angel, by *Palma Vecchio;* St. Sebastian, by *Cav. Arpino*, &c. The vast Monastery adjoining contains the library, which is described under the head of LIBRARIES.

S. Francesco di Paola, opposite the Royal Palace, was erected by Ferdinand I., as a votive offering for his recovery in 1816, from the designs of Bianchi of Lugano, and is a kind of imitation of the Pantheon. The front facing the square is of a different style from that of the more noble edifice at Rome, consisting of an Ionic portico of 6 columns and 2 pilasters of Carrara marble, surmounted by a bare tympanum; the Ionic capitals have been also disfigured by the introduction of fleurs-de-lis into their ornaments. The interior is covered with costly marbles; it is 175 ft. high, and is supported on 32 Corinthian columns of Mondragone marble; the confessionals are of the same marble. The high altar, designed by *Fuga* and brought here from the ch. of SS. Apostoli, where it formerly stood, is all of most costly jasper and lapis lazuli. The two columns near it, which support candelabras, are of a rare Egyptian breccia, and were taken from the ch. of S. Severino. The paintings and sculpture are all by modern artists. Beginning on the l. of the principal door, the statue of S. Athanasius is by *Angelo Solaro*, and the Death of S. Joseph by *Camillo Guerra*, Neapolitans; the statue of S. Augustin by *Tommaso Arnaud*, a Neapolitan, and the Madonna della Concezione by *Gasparo Landi*, a Roman; the statue of S. Mark by *Fabbris*, a Venetian, and the St. Nicholas by *Natale Carta*, a Sicilian; the statue of St. John the Evangelist by *Teneroni;* the picture behind the high altar, of St. Francesco di Paolo restoring a dead youth to life, by *Camuccini* of Rome; the statue of St. Matthew by *Finelli*, and the Last Sacrament of St. Ferdinand of Castille by *Pietro Benvenuti*, of Florence; the statue of S. Luke by *Antonio Calì*, a Sicilian; the statue of St. Ambrose by *Tito Angelini*, a Neapolitan, and the Death of S. Andrea da Avellino by *Tommaso de Vivo;* the last statue is St. John Chrysostomus by *Gennaro Calì*, a Sicilian. A double gallery runs round the church, at the base of the drum, which supports the cupola, and at its summit the vault is divided into square sunk panels with rosettes; the central opening is much too small for the proportions of the cupola, whilst the latter is much higher in proportion to its width than the all-perfect one of the Pantheon.

S. Gennaro extra Moenia, or *dei Poveri*. See *Catacombs*, p. 91.

Gesù Nuovo, in the Largo Trinità Maggiore, built in 1584, in the palace of Roberto Sanseverino, Prince of Salerno, from the designs of *Pietro Provedo*, a Jesuit. The stonework of the façade is in diamond fashion. The interior consists of a nave and choir, each of two bays, and of short transepts. It formerly had a cupola magnificently painted by *Lanfranco*, but it was destroyed by the earthquake of 1688, and nothing remains of the paintings but the Four Evangelists on the pendentives, the idea of which, according to Burck-

hardt, the painter stole from Domenichino. Over the principal entrance is a large fresco of Heliodorus driven from the Temple, by *Solimena*. The chapel of Sta. Anna contains some frescos by *Solimena*, executed when he was only in his 18th year. The frescos on the vault over the high altar are by *Stanzioni*. In the chapel of S. Ignazio, in the l. transept, erected by Carlo Gesualdo, Prince of Venosa, and designed by *Fansaga*, by whom also are the statues of David and Jeremiah in it, the picture of the saint is by *Imparato*, the three frescos above it by *Spagnoletto*, and the roof by *Corenzio*. In the opposite chapel the S. Francis Xavier is by *Bernardino Siciliano*, and the 3 paintings above it by *L. Giordano*. The high altar is a magnificent specimen of modern decorative art, having 3 large bronze bas-reliefs, that of the Last Supper in the centre, and busts in altorilievo of 6 saints of the order of the Jesuits in front, and a splendid tabernacle. The pillars and walls of this fine ch., as we see in many belonging to the Jesuits, are covered with a great variety of coloured marbles. The ch. of Gesu Nuovo and the adjoining convent were the headquarters of the Jesuit Order in the kingdom of Naples before their expulsion in 1860. In front is the magnificent but over-decorated obelisk in the worst Spanish taste.

S. Giacomo degli Spagnuoli, in the Piazza del Municipio, was built in 1540 by Don Pedro de Toledo, from the designs of Ferdinando *Manlio*, as the ch. of a hospital for Spanish soldiers. The tombs on the sides of the stairs at the entrance from the piazza are by *Michelangelo Naccarino*. The *Tomb of Don Pedro de Toledo (d. 1553), behind the high altar, is the masterpiece of *Giovanni da Nola*. This noble monument consists of a square sarcophagus on a richly decorated pedestal. Four very graceful female statues emblematical of Justice, Prudence, Fortitude, and Temperance, stand at the corners of the pedestal. In front of the sarcophagus is the inscription; on the three others are bas-reliefs of his entry into Naples, of the achievements of the viceroy in the wars with the Turks, and particularly his victory over the corsair Barbarossa. These bas-reliefs were much admired by Ribera, L. Giordano, Massimo, and Vaccaro, and Salvator Rosa often copied them. Upon the sarcophagus kneel statues of Don Pedro de Toledo and of his wife in the attitude of prayer. The sculpture and decorations of the monument are in the best taste. The tomb was intended to be sent to Spain, but it remained in Naples by order of Don Pedro's son. Among the pictures in this ch. are—in the 3rd chapel on l., a Deposition by *Bernardo Lama*; in the 4th on rt., the Virgin and Saints by *Bernardino Siciliano*; the S. Giacomo by *Marco da Siena*, in the 5th chapel on l.; and a Virgin and Child under glass by *Andrea del Sarto*, "a beautiful and genuine picture," *Cic.*

**S. Giovanni a Carbonara*, in the Strada Carbonara, opening out of a forecourt, approached by a flight of steps designed by Sanfelice, was built in 1344, from the designs of *Masuccio* II., and restored and enlarged by King Ladislaus in 1400. It still retains in its outer walls some traces of its original pointed architecture, which, except in its choir and magnificent sepulchral monuments, has entirely disappeared in the interior, since the recent unseemly restorations. Opposite the entrance is the *Cappella dei Miroballi*, by an unknown artist of the 15th cent., containing the richly decorated tomb of Trojano Miroballo, the favourite of Ferdinand I. of Aragon; it has something of the form of a triumphal arch, the piers supported on crouching lions, and surmounted by a statue of St. Michael. In the pilasters which support the arch of the high altar are the statues of St. Augustin and St. John the Baptist. Immediately behind the high altar is the Tomb of King Ladislaus, the masterpiece of *Andrea Ciccione*, and as high as the ch. itself, erected to him by his sister Joanna II. in 1414. It has three stories: the lower, now concealed by the altar, consists of four colossal statues of Virtues, which support the rest of the monument. In

the centre of the second, in a round-headed niche, are the crowned figures of Ladislaus and Joanna seated on their thrones, with two Virtues sitting near them, in pointed niches on each side of the central one. The Sarcophagus containing the body is placed on the third story, over the central group; in front of it are 4 sitting crowned figures in relief; lying upon it a figure of Ladislaus enclosed in a tent-like covering with curtains, which angels are drawing aside: the whole is surmounted by a pointed canopy, with the inscription DIVUS LADISLAUS. On the summit is the equestrian statue of the young king, sword in hand. On each side of the tomb are frescos of St. John the Baptist and St. Januarius by *Bisuccio*. Behind this monument, in the Gothic chapel of the Caracciolo del Sole family, is the tomb, also by *Ciccione*, of SERGIANNI CARACCIOLO, grand seneschal of the kingdom, the favourite of Joanna II., assassinated at the instigation of Covella Ruffo, Duchess of Sessa, in 1432. A statue of Sergianni, holding the dagger in his hand, in allusion to his murder, stands on the sarcophagus, which is supported in front by statues of saints chiefly military. The lines on the sarcophagus were written by Lorenzo Valla. The frescos of this chapel, representing the life of the Madonna are by *Leonardo da Bisuccio* of Milan, one of the last pupils of Giotto. The principal subject, the Coronation of the Virgin, is remarkable. The chapel of the Caracciolo Rossi family, on the l. of the high altar, was designed by Girolamo Santacroce, in the form of a circular temple. The statues of four Apostles, in the lateral niches, executed as a trial of skill, are S. Peter by *Merliano*, S. Paul by *Santacroce*, S. Andrew by *Caccavello*, and S. James by the Spaniard *Pedro della Piatta*. The mezzo-rilievo of the Epiphany and the bas-reliefs of the altar are also by *Della Piatta*. The two Evangelists and the small statues of S. John and S. Sebastian on the same altar are by *Santacroce*. The tombs of Galeazzo on l., and Colantonio Caracciolo opposite, are by *Scilla* and *Domenico d'Auria*.

In the *Sacristy*, formerly the Somma chapel, is a small picture by *Bassano*, a bas-relief on the altar attributed to *Caccavello*, and fifteen of the series of twenty-four frescos which *Vasari* was commissioned to paint for this ch. in 1546. They represent subjects from the Old Testament and from the life of S. John the Baptist; the landscapes and most of the figures are by *Doceno*, whom Vasari induced to accompany him to Naples as his assistant, some remains of figures of the Virgin and angel of the 15th century, &c. The presses of walnut-wood were executed from Vasari's designs.

At the opposite extremity of the ch. of S. Giovanni a Carbonara from the high altar is the handsome *Chapterhouse*, covered with frescos; and opening out of the court from which we entered the ch., the chapel of the Crucifixion belonging to the Seripandis, over the altar of which is a large painting of the Crucifixion by *Vasari*. At the top of the stairs, before descending into the street, is another chapel, with a pointed decorated entrance, dedicated to St. Monica, which has been also barbarously modernised; it contains the fine sepulchral monument of Ferdinando di San Severino, Prince of Bisignano, with several small statues, and the name of the sculptor, *Andreas de Florentia*, for its only inscription. Beneath the stairs leading to the ch. is the chapel of the *Madonna Consolatrice*, erected, as we are told by a long inscription, to contain a miraculous image of the Virgin, discovered by the falling of the stucco of the wall in a joiner's house. The adjoining convent, founded by King Ladislaus, has been suppressed; it belonged to the Order of S. Augustin.

Close to S. Giov. a Carbonara was the arena for gladiatorial games, which were kept up so late as the time of Petrarch, who describes the horror with which he witnessed one of these combats in the presence of Queen Joanna I. and King Andrew.

S. Giovanni Evangelista, in the Strada de' Tribunali, was built in 1492 from some old designs of *Ciccione*, by *Pontanus*

the poet, who covered the interior with Greek inscriptions, and had two of the outer walls inscribed with moral maxims. His own monument and that which he erected to his friend Pietro Compadre bear inscriptions from his pen.

S. Giovanni Maggiore, in the Largo of that name, stands on the site of a temple erected by Hadrian to Antinous. It was reduced to its present form in 1685 by *Lazzari*. The bas-relief of the Baptism of the Saviour, in the 3rd chapel on l., is one of the best works of *Merliano*. Part of this ch. has tumbled down.

S. Giovanni da Pappacoda, adjoining the ch. of S. Giovanni Maggiore, in the centre of the old city, is remarkable for its Gothic portal by *Antonio Baboccio*. It has a square-headed doorway, with a pointed arch above it, containing statues of the Virgin and Child between St. John the Baptist and St. John the Evangelist, with an inscription commemorating the building of the church by Artusio Pappacoda, the grand seneschal of King Ladislaus, in 1415. Above is an elaborate niche containing a statue of S. John with three pinnacles; that in the centre is surmounted by St. Michael slaying the Dragon; the other two by statues of the Archangels Raphael and Gabriel. The bell-tower is of the same period, and has remains of handsome decorations: notwithstanding the rudeness of the figures as works of art, the effect of the whole is very good. The interior has been entirely modernised; it contains 2 good sepulchral monuments of the 16th cent. (1536) to a cardinal and a bishop of the family of Pappacoda, and 4 statues of the Evangelists, probably of the school of Merliano. This ch. is seldom open except early on Sundays. The outside has been barbarously painted of a bright yellow colour; taking away the old look of the building, detracting so much from its beautiful façade. The large palace in front was built by the Filomarinis, Dukes della Torre.

S. Giuseppe à Chiaja, a small ch. on the Riviera, nearly opposite the W. extremity of the Villa Nazionale, much frequented by the fishing population, who inhabit this quarter of Naples. The 1st chapel on rt. of Sta. Restituta was built by Lady Holland; in the recess is a monument to Lord Holland, who died at Naples in 1859; on the sarcophagus is a fine figure, by *Solari*, of the Angel of the Resurrection. The picture over the altar, by *Molinari*, represents the transport by angels of Sta. Restituta from Ischia to Naples, where her remains are deposited in the Cathedral. The two marble figures of angels on each side of the altar are also by *Solari*.

S. Gregorio Armeno, in the Vico of the same name, between the Strada de' Tribunali and the Strada di San Biagio di Librai, formerly attached to a convent of Benedictine nuns now suppressed, stands on the site of a temple of Ceres. It is preceded by a deep portico, over which, in the interior of the ch., was the gallery for the nuns. The interior is overcharged with stucco and gilt ornaments, which give to it a heavy appearance: many of the frescos, especially those on the cupola and pendentives, are much injured, the best being over the arch on rt. of high altar. The three paintings over the entrance and those of the cupola and the choir are by *L. Giordano*, who painted his own portrait, at the age of 50, on the l. over the door, as the man pointing out to the Greek nuns where to settle.

**L'Incoronata*, in the Strada Medina, retains its Gothic architecture in its groined roof, and some of its chapels: the present ch. consists of the nave and left aisle, the rt. one having been destroyed; it is considerably below the level of the adjoining street. It was built by Joanna I., to commemorate her coronation and marriage with her cousin Louis of Taranto, in 1347. She incorporated in the ch. the ancient *Cappella di Giustizia*, built by Charles II., in which her

marriage had taken place, and where it was inferred, from a passage in Petrarch, *Giotto* had painted his frescos. But it is proved now that the *Cappella Regis* mentioned by the poet was part of the Castel Nuovo, and that the Cappella di Giustizia was a different building.

The frescos now seen cannot be Giotto's, as he died 11 years before the building of the church; but they are good specimens of his style, and Crowe and Cavalcaselle suggest the assignment of them to one of his Neapolitan pupils, *Roberto di Oderisio*. They are over the gallery to the W., and, in order to be examined, entrance must be obtained to the tower, up which a flight of narrow steps leads to the gallery. The best time for seeing them is the morning. The four triangular compartments of the Gothic roof contain each two subjects, seven of which are illustrative of the Seven Sacraments. Baptism is represented by a child, Charles, son of the Duke of Calabria, held over a font in the centre of an open octagon temple: many of the other details in the picture are obliterated. Confirmation shows the bestowing of the rite on the 3 children of Joanna. The Holy Communion is represented by a group of kneeling Christians, the foremost of whom is Joanna receiving the Host from a bishop. Holy orders are illustrated by the Pope Boniface VIII. consecrating Bishop Louis d'Anjou; a picture with a great deal of individuality and life. Confession is represented by Joanna confessing to a priest, while three penitents are leaving the church, clothed in black, and a monk scourging them with rods. Marriage by the nuptials of Louis of Taranto and Joanna I., surrounded with all the pomp and festivities of a court. The prince is putting the ring on the finger of his bride, while a priest is joining their hands. They are accompanied by a brilliant court: several knights and ladies are dancing, while priests, musicians, and attendants complete the different groups. It is impossible not to be struck with the extreme beauty of the female heads and the gracefulness of their attitudes. Indeed, the picture is a perfect study of the costume and manners of the early part of the 14th cent. In the 7th, a dying Prince, Louis of Taranto, receives the last consolations of religion.

In the Chapel *del Crocifisso*, at the end of the l. aisle, there are other paintings in the style of Giotto, attributed to *Gennaro di Cola*, a feeble painter of the 14th cent. They represent, on the l. wall, the Carthusians doing homage to Queen Joanna for her rich endowment of the hospital which she founded near this ch. and presented to their order, and in the spaces of the wall her marriage and other events of her life. The paintings on the opposite wall are relative to S. Martin, a battle, and two equestrian figures of SS. George and Martin: these frescos have suffered greatly, but have been partially cleaned; those upon the wall behind the altar are entirely effaced.

**S. Lorenzo*, in the small Largo of the same name, in the Strada dei Tribunali, was begun by Charles I. of Anjou, to commemorate his victory over Manfred near Benevento, and finished under Robert, in 1324. It stands on the site of the *Basilica Augustalis*, where the senate and people of Naples held their assemblies. It was built in the Gothic style from the designs of *Maglione*, a pupil of Nicola da Pisa, and completed by *Masuccio II.*, who raised the vast arch which separates the aisle from the crossing. S. Lorenzo retains little of its Gothic style, except the great marble doorway, and the ambulatory with chapels which surround the choir, and which, although neglected and untenanted, are fine specimens of the Pointed architecture of the period. A window in the chapter-house is also remarkable. The painting over the principal entrance is by *Vincenzo Corso*, and represents our Saviour and St. Francis above, and several cotemporary portraits below adoring the Sacrament. On the pavement near the entrance of the 1st ch., and on the rt., is the sepulchral slab memorial of *Giambattista Porta*, the celebrated natural philosopher of the 15th cent., who suggested

the first plan of an Encyclopædia. *Giambattista Manso*, Marchese di Villa, the friend and biographer of Tasso, is buried in the chapel of his family. The 3 statues and bas-reliefs with the arabesque ornaments of the high altar are by *Giov. da Nola*. The Coronation of King Robert by his elder brother St. Louis, Bishop of Toulouse, the King kneeling before him, an altarpiece in the 7th chapel on rt., is by *Simone Martini da Siena*. The St. Francis giving the Rules of his Order, in the chapel in the rt. transept, has been attributed to *Antonio Solario* (lo Zingaro), but is, according to Crowe and Cavalcaselle, a Flemish work of the Van der Weyden school: it formed part of the same altarpiece as the St. Jerome and the Lion, now in the Museum. The S. Anthony on a gold ground, in the chapel of the saint in the l. transept, signed 1438, is attributed to the mythical *Simone Napolitano*.

The *Choir* contains the tomb, by *Masuccio II.*, of CATHERINE OF AUSTRIA, first wife of Charles the "illustrious" Duke of Calabria. It stands over a doorway leading into it from the rt. aisle, and is flanked by spiral columns resting on lions, supporting a Gothic canopy, on the front of which, turned towards the ambulatory, is a bas-relief of St. Francis receiving the Stigmata. Close by is the tomb of JOANNA DURAZZO, Countess of Eu, and her husband ROBERT D'ARTOIS, both of whom died by poison on the same day in 1387. It is supported by three Virtues. Above two angels are drawing back a curtain to show their recumbent figures. On the opposite side of the choir are the tombs of the PRINCESS MARY, the infant daughter of King Charles Durazzo, and of Charles I., DUKE OF DURAZZO, who was killed at Aversa by Louis of Hungary, for the part he took in the murder of King Andrew. The two latter tombs are by *Masuccio II.* In the passage leading from the ambulatory into the sacristy is the tomb, in a good style of art, of Aniello Arcamone, and an ancient bas-relief of Pope Leo II.; and in the small chapel in the l. aisle, next to that of S. Anthony, the monument of Vito Pisanello, minister of Ferdinand the Catholic, ob. 1528.

In the cloister is the tomb of Ludovico Aldemoresco, executed in 1414 by *Antonio Baboccio*, and remarkable for its elaborate bas-relief. In this ch. Boccaccio, whilst leaning against one of the columns in meditation, first beheld the fair damsel whom he celebrated under the name of Fiammetta, and who is supposed to have been Mary, the natural daughter of King Robert. In the Chapter-house Alfonso I. held the Parliament in which his natural son Ferdinand was proclaimed heir to the throne, by the title of Duke of Calabria. Petrarch resided for some time in the adjoining monastery; and on the night of the 24th Nov. 1343, frightened by a hermit who predicted the awful storm of which he has left us so interesting a description in a letter to Giovanni Colonna, descended from his cell into the ch. to join in prayer with the friars. The square campanile of 4 stories, divided by as many cornices and surmounted by a bell-loft, is very handsome and entirely detached from the church. The handsome Gothic cloister has been barbarously modified by Spanish taste; on its E. side is a large Gothic chapel or hall, its pointed roof supported by Italo-Gothic piers, the walls covered with paintings of celebrated members of the Franciscan order.

S. Maria degli Angeli, in the Largo di Pizzofalcone, built in 1600 from the designs of *Grimaldi*, is considered by Milizia the best proportioned ch. in Naples. It contains a fine Holy Family by *Andrea Vaccaro*, mentioned by Lanzi among his best works, a S. Andrew by *De Matteis*, a S. Carlo Borromeo by *Bernardino Siciliano*, and in the Gerace chapel a Holy Family by *Natale Carta*, and some bas-reliefs by *Tito Angelini*.

**S. Maria dell' Annunziata*, in the Strada dell' Annunziata, was founded by Queen Sancia, wife of King Robert, and, with the exception of the sacristy and treasury, entirely destroyed by fire

in 1757. It was rebuilt in 1782 by *Vanvitelli*, and is now in point of classical architecture one of the finest churches in Naples. The grand cornice is supported by 44 Corinthian columns of Carrara marble, partly sunk into the walls. The paintings over the high altar and in the transepts are by *Francesco di Mura*. In the passage out of the rt. aisle are two bas-reliefs, of the Nativity and Deposition, and of the Descent from the Cross—the latter by *Giov. da Nola*. The Caraffa chapel on the l. is highly but heavily decorated. From this opens the treasury, a large hall, with an altar at one end, and the tomb of Alfonso Sancio at the other, which, as well as the bas-relief over it, is by *Domenico d' Auria*. The frescos of the roof of the sacristy and treasury are by *Corenzio*. The presses of the sacristy are covered with bas-reliefs, illustrating the life of the Saviour, by *Giovanni da Nola*. In front of the high altar a slab of marble with an inscription records the SEPULCHRE OF JOANNA II. This ch. is attached to the foundling hospital of the Annunziata, one of the most extensive charitable institutions of the kind in Naples.

S. Maria del Carmine, in the Piazza del Mercato contains, behind the altar, the GRAVE OF CONRADIN, the unfortunate son of Conrad V. who was taken prisoner by Charles of Anjou after the battle of Tagliacozzo, and beheaded close to where the ch. now stands. It has no other inscription than the letters R. C. C. (*Regis Conradini Corpus*). Maximilian King of Bavaria, a descendant of the house of Hohenstauffen, erected, in 1847, in S. M. del Carmine, a statue to his memory. It was modelled by *Thorwaldsen* and executed by *Martin Schöpf* of Munich, by whom also are the bas-reliefs on its pedestal, representing Conradin taking leave of his mother; and the separation of Conradin and Frederick of Baden on the scaffold. The church is supposed to contain also the grave of Masaniello and of Aniello Falcone the painter. It has on the roodloft a large *Crucifix*, which the Neapolitans hold in great veneration, and which is exposed only on the first and last days of the year. It is said to have bowed its head at the siege of 1439, to avoid a cannon-ball which passed through the church. The interior of this church, originally of pointed architecture, has been altered, as many other edifices in Naples, during the Spanish rule; there still remain, however, some traces of the Gothic style in the groined roof of the choir and transept. The *Campanile* was designed by *Conforte*, and finished by *Nuvolo*.

A café not far from the ch. is said to stand on the place where Conradin was executed, and in the ch. of Santa Croce al Mercato, called also the *Purgatorio del Mercato*, on the N. side of the same square—in the passage leading from the ch. to the Sacristy—is preserved the column in red porphyry, surmounted by a marble cross, which formerly marked the spot, and which had the following inscription in Lombard characters, commemorating the treachery of Giovanni Frangipani, Count of Astura, by whom Conradin was betrayed:

Asturis ungue leo pullum rapiens aquilinum
Hic deplumavit, acephalumque dedit.

At the foot of the column is the marble billet on which the head of the Swabian prince is said to have been struck off. On it is an inscription bearing the date of 1317.

S. Maria della Catena, in the Strada Sta. Lucia, erected in 1576 by the fishermen of the district, has a melancholy interest. It contains the grave of the unfortunate Admiral Caracciolo, whose body was buried here when it rose to the surface three days after his execution in 1796—one of the greatest blots on the fame of Nelson, who, if he did not directly contribute to it, did nothing, certainly, as he might easily have done, to prevent it.

S. Maria Donna Regina, in the Largo Donnaregina, behind the cathedral, is a handsome ch., consisting of a wide nave, out of which open 4 chapels on either side. It was attached to a large convent

of Franciscan nuns, recently suppressed, and derives its name from Queen Mary of Hungary, wife of Charles II., who erected the convent and died within its walls in 1323. The present ch. was rebuilt in 1620, from the designs of *Guarini*. The painting of the high altar, in 9 compartments, is by *Criscuolo*. The two large ones, on the side walls of the choir, representing the Marriage of Cana, and Christ preaching, and the frescos in the inner choir, are by *L. Giordano*. In the *Comunichino*, on one side of the high altar, is the TOMB OF QUEEN MARY, with her recumbent statue, the work of *Tino di Siena* and *Gallardo di Sermoreti*. There are some good paintings in the different chapels. The brass and iron railings which separate them from the nave are in very good taste. One side of the square in which this ch. is situated is formed by the Archiepiscopal Palace.

S. Maria delle Grazie a capo Napoli, in the Largo of the same name, was built in 1530 from the designs of *Giacomo de Sanctis*. The oil paintings and frescos over the door, the tribune, the roof of the nave and transept, and on the upper walls, are all by *Beinaschi*, who was buried in this ch. in 1688. The Giustiniani and Senescalli chapels contain the two rival bas-reliefs of *Giov. da Nola* and *Santacroce*. The work of the former is the Incredulity of St. Thomas; that of *Santacroce* is the Deposition from the Cross. The statue of the Madonna delle Grazie in the sacristy is also by *Giov. da Nola*. The fine bas-relief of the Conversion of St. Paul is by *Domenico d' Auria*. The painting of the Madonna, with S. Andrew and S. Michael, on the l. altar of the transept, is one of the best works of *Andrea da Salerno*. On the rt. of the great door is the tomb of a member of the Brancaccio family by *Caccavello*: on the l. is another tomb of the same family by *Giov. da Nola*.

**S. Maria la Nuova*, in the Largo of the same name, out of the Strada di Montoliveto, erected in 1268, by *Giovanni da Pisa*, on the site of the ancient Torre Mastria: it was rebuilt in its present form in 1599 by the Neapolitan architect *Franco*, and consists of a single nave with 12 chapels, and 2 in the transept. Among the numerous paintings of the flat gilt ceiling is the Coronation of the Virgin by *Santafede*. Those on the pendentives of the cupola, with the four celebrated Franciscan writers, St. Bonaventura, Duns Scotus, Nicolaus de Lyra, and Alexander ab Alexandro, are by *Corenzio*. The frescos of the roof of the choir are by *Simone Papa* the younger. The first chapel on the rt. hand contains a picture of the archangel Michael, once attributed to Michel Angelo, but now ascribed to *Amato il vecchio*. In the 3rd chapel is the Crucifixion, with the Virgin, the Magdalen, and St. John, by *Marco da Siena*. The chapel of the Crucifix contains some frescos by *Corenzio*. The monument of Galeazzo Sanseverino, rich in bas-reliefs, in the rt.-hand transept, is a fine work of the 15th cent. A chapel near it contains a beautiful crucifix in wood by *Giov. da Nola*. Over the high altar is a Madonna assigned to *Tommaso degli Stefani* (very much repainted), formerly in the ch. of the Castel Nuovo. At the extremity of the nave, on the l., and upon the wall, under the organ, are two graceful figures of children, painted by *Luca Giordano* in his youth. The chapel (2nd on l.) of S. Giacomo della Marca is more a ch. in itself than a chapel, having 7 altars. It was erected by Gonsalvo da Cordova, whose nephew, Ferdinand, Duke of Sueca, raised the two MONUMENTS on each side of its principal altar to the memory of his distinguished adversaries, PIETRO NAVARRO (who, falling into the hands of his enemies, strangled himself in the prison of the Castel Nuovo) and LAUTREC, who besieged Naples for Francis I. in 1528, and died there of the plague in the same year. These monuments afford a fine example of the chivalry of the period, and the language of the inscriptions, written by Paolo Giovio, breathes the magnanimity of a generous conqueror. The chapel at the rt. of the high altar contains a picture attri-

buted to *Spagnoletto:* the frescos representing events of the life of the patron, on the vault, are by *Stanzioni.* On the l. of the high altar itself is a lofty monument to 3 members of the Afflitto family, Counts of Sangro.

The *Refectory* of the adjoining convent, now suppressed, contains frescos, attributed to the Neapolitan brothers *Donzelli*, representing the Annunciation, the Nativity and Adoration of the Magi, the Coronation of the Virgin, and our Lord led to Mount Calvary. Crowe and Cavalcaselle consider the first three as by an Umbrian composer, with slight power as a draughtsman and colourist, and the fourth as displaying the Raphaelesque manner of Andrea da Salerno or Leonardo da Pistoia.

S. Maria del Parto, on the promontory at the W. extremity of the Mergellina, was founded 1529, by the Servite monks, on the site of a villa which Frederick of Aragon had given to Sannazzaro. The destruction of this villa by Philibert de Châlons, Prince of Orange, grieved Sannazzaro so much that he retired to Rome, and bequeathed its site to the monks. The church is thence often called the *Chiesa di Sannazzaro* or *Sandrussa.* It derives the name of *del Parto* from Sannazzaro's poem *De Partu Virginis.* It contains his Tomb in the small choir behind the high altar. The design and execution of this fine monument were confided by the executors of Sannazzaro to *Girolamo Santacroce;* but in consequence of a dispute which arose between them and the monks, who favoured the pretensions of their co-religionist *Fra Giovanni da Montorsoli*, whom they had brought to Naples for the purpose, it was agreed to employ both these artists and to divide the work between them. It is consequently supposed that the monument was designed by *Santacroce*, and, being left unfinished at his death, was completed by *Montorsoli.* On each side are the statues of Apollo and Minerva, to which a religious scruple on the part of the monks, or, as some assert, a desire to save the statues from the rapacity of a Spanish viceroy, induced them to give the names of David and Judith which we see engraved beneath. On a bas-relief in the centre of the monument, is a group of Neptune and Pan, with fauns, satyrs, nymphs, and shepherds singing and playing on various instruments, evi dently inspired by Sannazzaro's 'Arcadia.' Above this bas-relief is a richly-sculptured sarcophagus containing the ashes of the poet, and surmounted by his bust, crowned with laurels, having on each side an angel, one holding a book and another a garland of cypresses. On the bust is the Arcadic name he had assumed—Actius Syncerus. On the basis of the monument is the graceful inscription by Cardinal Bembo:—

DA SACRO CINERI FLORES: HIC ILLE MARONI
SYNCERVS, MVSA PROXIMVS VT TVMVLO.
VIX. AN: LXXII. OBIIT MDXXX.

Before the 1st chapel on rt. is the sepulchral slab of *Diomede Carafa*, Bishop of Ariano, and over the altar a curious painting, by *Lionardo da Pistoja*, representing St. Michael conquering the Demon. The saint is said to be a likeness of the bishop; but the devil has the head of a pretty woman, who is reported to have tempted the prelate before he entered holy orders. It is known amongst the lower classes at Naples as *Il Diavolo di Mergellina* or *di Mercellino.*

S. Maria del Pianto, on the hill of Lautrec, was erected at the time of the plague of 1656, whose victims were buried in the vast cavern *degli Sportiglioni*, beneath. The ch. contains a picture by *Andrea Vaccaro*, representing the Virgin restraining the thunderbolts which the Saviour is about to hurl against the city; and two pictures by *Giordano*, relating also to the plague, and executed, it is said, in the brief space of two days. The view from the terrace before the ch. is one of the finest in Naples.

S. Maria di Piedigrotta, near the entrance to the Grotta di Posilipo, according to local tradition, was erected in 1353 on the site of a much older

chapel, in consequence of a dream which led to the discovery of an old image of the Madonna, which was so great an object of devotion at the national festival to which it gave its name. (See above, § 14, *Popular and Church Festivals*). The bones of a pretended St. Theophilus, from the Catacombs at Rome, have been added to the relics in this chapel.

S. Maria della Pietà dei Sangri, or the *Cappella di Sansevero*, in the Calata di S. Severo, near the ch. of San Domenico, is the family chapel of the dukes of Sangro, princes of San Severo. Raimondo di Sangro reduced it to its present form in 1766, and decorated it with a profusion of marbles, rich cornices, and capitals from his own designs. Under each arch is a mausoleum of one of the San Severo princes with his statue; and in the pilaster adjoining it is the tomb of his princess, with a female statue representing one of the virtues for which she was remarkable. The allegorical statues, beginning with the first pilaster on the rt. of what was originally the principal door, are,—Education, by the Genoese sculptor *Queiroli*; Self-Control, by *Celebrano*; Sincerity and Vice undeceived, by *Queiroli*. On the opposite side are, Modesty, by *Corradini*; Conjugal Affection, by *Persico*; Religious Zeal, by *Corradini*; Liberality, by *Queiroli*; and Decorum, by *Corradini*. The statue of Cecco di Sangro, coming out of an iron chest which represents his tomb, fully armed, over the door, is by *Celebrano*; the altars and statues of S. Oderisio and Santa Rosalia, who are claimed by the Sangro family as their kindred, are by *Queiroli*. These works, however they may excel in manual dexterity, are worthy only of the school of Bernini, and show how mechanical art becomes when it falls into a state of decline. The *Modesty*, a portrait of the mother of Raimondo, represents her covered with a long veil, through which the form and features are discernible. The *Vice undeceived* is a likeness of Raimondo's father, and represents him struggling to extricate himself from a net, an allusion to man's 'ivery from the snares of vice by the aid of his good genius. The *Dead Christ*, in an oval chapel reached by a flight of steps, lying on a bed and covered with a sheet, which is represented as adhering to the skin by the sweat of death, is by *Giuseppe Sanmartino*. For these three monuments the Government of the day is said to have offered the sum of 30,000 dollars. The large bas-relief over the high altar, representing the Passion, is by *Celebrano*. This chapel has suffered seriously from neglect and earthquakes, and is seldom open after an early hour. The custode, who keeps the keys, lives in a shop opposite.

S. Maria della Sanità, in the Strada Sanità, built on the designs of *Nuvolo* (1575), has a subterranean ch. beneath the high altar, and contains some good pictures by *Giordano*, *Bernardino Siciliano*, *Vaccaro*, &c.

**S. Martino.*—The *Certosa* or Carthusian convent (now suppressed) and ch. of *S. Martino*, situated near the Castle of St. Elmo, is celebrated for the magnificence of its works of art, and for the fine views over Naples from it. The extensive monastic buildings were, under the French government, converted into a military hospital; but the monks were restored in 1831, although much diminished in numbers: in 1867 they were again suppressed, and the convent made a *succursale* of the Museum. It is open from 9 A.M. till 4 P.M. daily. Admission 1 fr., on Sunday free.

The easiest way of reaching San Martino is to drive to the nearest point beneath it in the Corso Vittorio Emanuele, and then walk, or ride on donkeys, which will be found at the bottom for hire, up the steep ascent. The Corso can be entered either by the Str. dell' Infrascata, or the Str. delle Sette Dolore, or at its W. extremity, where it opens into the Riviera di Chiaia. S. Martino may also be reached directly on foot or on donkeys from the Ponte di Chiaia, passing behind the Castle of S. Elmo, or from the Largo della Carità, in the Str. di Roma. There are beautiful views of Naples and the Bay during the ascent.

The building was begun in 1325 by order of Charles Duke of Calabria; but it was entirely rebuilt and reduced to its present form towards the middle of the 17th century by Cosimo Fausaga. The first artists of the time were employed to decorate it. In the vestibule are some rude frescos, two of which represent the pretended massacres of the Carthusian brethren in England, in the reign of Henry VIII. The interior of the ch. is perhaps one of the most splendidly decorated in Europe. The floor, piers, walls of the chapel, &c., are all encased in coloured marbles, forming a real Florentine Mosaic on a large scale. Out of each side of the nave open 4 chapels; and behind the high altar, separated from the nave by a beautiful open-work screen of marble, the large choir. The frescos of the Ascension on the roof of the nave, and the twelve Apostles between the windows, are by *Lanfranco*. Over the principal entrance is a Deposition in oils by *Stanzioni*, which, it is said, had become rather dark, and Spagnoletto persuaded the monks to allow him to wash it. Instead of cleaning it, he injured its effect by using some corrosive liquid. The result is still apparent, for Stanzioni, on being informed of this treachery, refused to retouch the painting, declaring that it should remain a monument of Spagnoletto's enmity. It "is splendid even in ruin: equal to the most feeling pictures of *Van Dyck*, and in its noble keeping and foreshortening of the dead body excelling all Neapolitans, including Spagnoletto," *Cic.* The two paintings by the side of this work, representing Moses and Elias, are by *Spagnoletto*, who also painted the twelve figures of Prophets in the angles over the arches of the chapels on each side of the nave, which excel in force of expression and variety of character. The *Choir* is rich in works of art. The frescos of the vault are by *Cav. d'Arpino*, who left one of them unfinished, the Supper at Emmaus, when he fled from Naples to escape the persecution of Corenzio. It was completed by *Berardino*. The Nativity at the end is one of *Guido's* most beautiful works, but he was cut off by death before it was completed. Such was the value set upon this work by the monks, that, although they had paid Guido 2000 crowns, they refused to allow his heirs to refund any portion of the money. The fresco over the Nativity is by Lanfranco. On the side walls of the choir are, on the l., the Last Supper, by *Spagnoletto;* the signature is *Joseph de Ribera, hispanus valentinus, academicus Romanus*, 1651; and the Washing of the Feet by *Caracciolo:* on the rt. is the Last Supper, by *Stanzioni;* and the Institution of the Eucharist, signed *heredes Pauli Caliarii Veronensis*. The two statues in the niches of the choir are by *Finelli* and *Domenico Bernini*. The marble ornaments of the ch. were designed by *Fansaga*, who sculptured the *rosoni* or colossal rosettes on the pilasters at the entrance to the chapels, in grey basalt: the beautiful pavement in marble mosaic is by the Carthusian *Presti*. The high altar was designed by *Solimena*.

The *Chapels*, five in number on each side, of which only 3 open into the nave, contain—The 1st on the rt. of the door, dedicated to the Madonna del Rosario, a painting by *Domenico Vaccaro*. — The 2nd, a Madonna by *Stanzioni*, two pictures by *Andrea Vaccaro*, one representing the rebuilding of Lincoln Cathedral; the frescos on the roof are by *Corenzio*.—The 3rd, the S. John baptizing our Saviour, by *Carlo Maratta*, painted, as the inscription tells us, in his 85th year; the lateral paintings by *De Matteis;* the frescos of the ceiling, representing the Saviour amongst the Blessed, by *Stanzioni;* and the two marble statues of Grace and Providence by *Vaccaro*.—The 4th, S. Martin, attributed to *Annibale Caracci*, two lateral paintings by *Solimena*, and the ceiling painted by *Finoglia;* the two statues of Charity and Constancy are attributed to *Sanmartino*. — The 5th, which forms the choir of the lay brethren, a painting on the altar by *Vaccaro*, and the landscapes in fresco on the walls by *Micco Spadaro*. On the opposite side—The 1st from the high altar has a S. Nicholas by *Pachecco di Rosa*.—The 2nd, indifferent painti-

by *La Mura*.—The 3rd, dedicated to St. Bruno, is entirely painted by *Stanzioni*. —The 4th has a bas-relief of S. Gennaro and the Virgin by *Vaccaro*, two lateral paintings representing the torture and death of the saint by *Caracciolo*, and frescos on the ceiling depicting scenes in his life, by *Corenzio*. The last chapel was painted by *De Matteis*.

A door from the choir leads on the l. to the beautiful *Sacristy*, which is fully equal to the rest of the ch. The roof, divided into several compartments, is painted by *Cav. d'Arpino*; the Ecce Homo is by *Stanzioni*; Peter's Denial by *Michelangelo da Caravaggio*; and the Crucifixion by *Cav. d'Arpino*, considered by many as his finest work. The presses which surround it are in fine tarsia-work, with carved reliefs. The *Tesoro* adjoining contains the DEPOSITION FROM THE CROSS, the masterpiece of *Spagnoletto*, over the altar; and on the vault the Triumph of Judith by *L. Giordano*, said to have been painted in 48 hours, when he was 72 years old. The history of the Brazen Serpent on the vault over the altar is also by the same artist. In the presses around are numerous relics, tastefully arranged. On the opposite side of the choir is the Sala del Capitolo, or the Chapter-house, the frescos on the roof of which are by *Corenzio*, 10 paintings, representing the saintly founders of religious orders, on the walls by *Finoglia*, at one end St. John preaching in the Desert by *Stanzioni*, and above it a fine Flagellation by *Ippolito Borghese*. The small hall *del Colloquio*, beyond this, has several subjects from the life of San Bruno by *Avanzini*.

The *Cloister* of the convent forms a grand quadrangle, which has 16 Doric columns of white marble on each of its sides, and is adorned with statues of saints by *Fansaga* and *Vaccaro*. Close to the cloisters is the *succursale* of the Museum, consisting of several rooms. The 1st room contains the huge municipal coach in use in the time of Charles III.;—2nd room, raised plans of the fortresses of S. Elmo, S. Martino, Gaëta, Trani, Monopoli, Bari, and Aquila;—3rd room, porcelain faïence, from Capodimonte, and Neapolitan costumes;—4th room, Abruzzi faïence;—5th room, Venetian furniture and pictures of old Naples;—6th room, painted Venetian looking-glasses, a bronze chariot, and globe of the 16th cent. in ivory;—7th room, specimens of silk work;—9th room, military costumes under the Bourbons;—in the l. corridor is a plan of Naples in 1868.

The *View* from the conventual building is of surpassing beauty. From the Belvedere, at the extremity of the convent garden, the eye embraces the whole city of Naples, its Bay, and the rich plains stretching towards Nola, backed by the distant Apennines.

The *Monte di Pietà* which stands at the corner of the Str. S. Biagio de' Librai, N. of the ch. of S. Severino, contains in its chapel a remarkable picture by *Ippolito Borghese*, the Assumption of the Virgin, "hardly to be dated before 1500, completely smooth in execution and unattractive in colour, though with points recalling Raphael and A. del Sarto," *Cic.* Opposite to it is another important picture, a Resurrection, by the younger *Santafede*.

**Monte Oliveto*, or more properly *Sant' Anna*, and its once splendid Benedictine monastery, in the Largo of the same name, were founded in 1411 by Guerrello Origlia, a favourite of King Ladislaus, from the designs of *Ciccione*. The monastery is now occupied by the offices of the municipality, and the convent garden has been converted into a market. It was in this convent that Tasso found an asylum in his sickness and misfortunes in 1588, and repaid the kindness of the monks by writing a poem on the origin of their order, and by addressing to them one of his finest sonnets. The ch. is a perfect museum of sculpture, but its architectural beauty has been completely ruined by restoration during the Spanish rule. In the porch, on rt. of the door, is the tomb of the celebrated architect *Domenico Fontana*, who died at Naples in 1627. In the interior of the ch., in the 2nd chapel on l., belonging to the Piccolominis, and over the altar, is a fine bas-relief of the Nativity by *Antonio Ros-*

sellino. Above the Nativity is Christ with a choir of angels; "the angels singing," says Vasari, "with parted lips, and so exquisitely finished that they seem to breathe, and displaying in all their movements and expression so much grace and refinement, that genius and the chisel could produce nothing in marble to surpass this work." The bas-relief of the Crucifixion, in the outer chapel, and the beautiful TOMB OF MARY OF ARAGON, the natural daughter of Ferdinand I., and wife of Antonio Piccolomini, Duke of Amalfi, are also by Rossellino. The tomb is nearly similar to that erected in the ch. of San Miniato at Florence, by the same artist, to the Cardinal of Portugal, and which was so much admired by the Duke of Amalfi, that he commissioned Rossellino to execute such another for his deceased duchess. Another work of considerable interest in this chapel is the picture of the Ascension by *Silvestro dei Buoni.* In the Marini Chapel, the 2nd on rt., is an altarpiece of the Annunciation, by *Benedetto da Maiano.* It represents the Virgin and Angel, God the Father, in the centre, with statues of St. John the Baptist and the Evangelists on the sides, and below, forming a kind of predella, seven small low reliefs, relative to events in the life of our Saviour, and the Death of the Virgin. In the same chapel are several tombs of the Marini family. The Pezzo Chapel, the first on l. of the entrance to the ch., has a statue of the Madonna between St. Peter and St. John in high relief, and on the front of the altar the bas-relief of the Saviour calling St. Peter in the ship, by *Santacroce.* In the Liguori Chapel, in a corresponding place on the rt. of the entrance, are statues of the Virgin and Child with St. John and St. Jerome, and the bas-relief upon the face of the altar-table below, relative to a miracle by S. Francesco da Paola. By these works *Giov. da Nola* achieved for himself a high rank among the sculptors of the 16th cent. The same artists have left other works in this ch. The chapel, 6th on l., contains a St. John Baptist by *Giov. da Nola.* The Chapel of the Holy Sepulchre, reached by a passage out of the rt. transept, contains a singular group of life-sized figures kneeling before a statue of our Saviour coloured to life, by *Modanino,* in which the principal figures are likenesses of celebrated contemporary characters. Sannazzaro is as Joseph of Arimathea; Pontanus as Nicodemus; Alfonso II. as St. John. In the d'Avalos chapel is the Madonna surrounded by angels and worshipped by S. Benedict and S. Thomas Aquinas, one of the best paintings of *Santafede.* The choir contains frescos of *Simone Papa the younger,* representing different histories of the monks of the Olivetan order; and several sepulchral monuments, amongst others two similar of ALFONSO II. and of Guerrello Origlia, by *Giovanni da Nola;* that of an Archbishop Ranaldi, ob. 1500, &c. &c. Over the principal entrance to the ch. is the organ, by Catarinozzi of Subiaco (1497), considered one of the finest toned in Italy.

S. Paolo Maggiore, also called S. Gaetano, opposite to the ch. of San Lorenzo, in the Strada dei Tribunali, stands on the site of a temple of Castor and Pollux, erected by Julius Tarsus, a freedman of Augustus, and prefect of Naples during the reign of that emperor, and of which two fine Corinthian columns, with a portion of the architraves, still erect, stand out from the modern façade: it was ruined by the earthquake of 1688, and rebuilt three years later after the designs of Grimaldi, one of the brothers of the Theatine order, to whose convent it was attached. Besides the two erect columns, there are the bases of others, and two mutilated torsos supposed to belong to the divinities to whom Tarsus dedicated his temple. The interior is highly decorated with inlaid marble-work and paintings; none, however, of the latter of any great merit. The ceiling of the choir and transept was painted by *Corenzio.* The frescos on the vaults of the nave are by *Stanzioni.* In the passage leading out of the rt. transept to the Sacristy is a copy of *Raphael's* Madonna della Pesce. The Sacristy, a splendid hall, contains nu-

merous frescos; those of the Conversion of St. Paul, and of the Fall of Simon Magus, are considered the chefs-d'œuvre of *Solimena*. The Cloister, which is said to stand on the site of the ancient theatre in which Nero appeared as an histrion, has 24 Doric columns of granite, which probably belonged to it. At the foot of the stairs leading to the ch. is a pedestal, surmounted by a bronze statue to S. Gaetanino, of the Theatine Order. The part of Naples where this ch. stands was the centre of Roman Naples; the neighbouring ch. of St. Lorenzo being on the site of the Forum of Augustus; S. Gregorio Armeno, also close by, on that of a temple of Ceres.

S. Pietro ad Aram, in the Strada of the same name, near the Porta Nolana, derives its designation from an altar at which S. Peter is said to have officiated and to have baptized St. Asprenus, the first bishop of Naples, and Santa Candida. It contains an alto-relievo representing the Descent from the Cross by *Santacroce* in 2nd chapel on l.; a statue of S. Michael, with a cinque-cento altarpiece in marble, 1st chapel on l.; and an alto-rilievo of the Madonna delle Grazie, beneath which is a Descent from the Cross, both probably by *Giov. da Nola*, in 1st chapel on rt.; and in the sacristy a curious painting of the Virgin and Saints by *Protasio Crivello*, signed and dated 1480. In the subterranean ch. is the tomb of Sta. Campeda, and a well, the waters of which are considered to possess miraculous effects on women in child-birth. This ch. is attached to a large Franciscan convent suppressed.

S. Pietro a Maiella, in the Strada of that name, near the Largo del Mercatello and the Str. di Roma, was built by Giovanni Pipino of Barletta, a favourite of Charles II., whose tomb in the l. transept has a long inscription in Gothic characters and in leonine verses, recording his death in 1316. The ch. consists of a high Gothic nave and aisles, and two fine arches at the intersection of the transepts, which are short, but the pointed architecture has been greatly spoiled by subsequent restoration, and the profusion of reliefs introduced on the arches and chapels. The monastery of the Celestins, to which it was formerly annexed, has been converted into the *Conservatorio* or *Collegio di Musica*. The 2 paintings on the vault of the nave, representing Pietro Morrone in his hermitage on Monte Maiella, and the 3 larger ones on his elevation to the Papal throne as Celestin V., and those of the transepts, relative to the life of St. Catherine of Alexandria, are considered amongst the best works of *Cav. Calabrese*, "painted not only with outward energy, but with spirit and thought," *Burckhardt*. The altarpiece in the chapel of S. Pietro Celestino is by *Stanzioni*, the frescos by *De Matteis*. The statue of St. Sebastian and the bas-relief of the Deposition in a chapel in the rt. transept, are by *Giov. da Nola*.

S. Pietro Martire, in the small Piazzetta of the same name, at the E. extremity of the Strada del Porto, founded by Charles II. of Anjou, was entirely remodelled in the last century. The interior contains the Assumption of the Virgin, and a Madonna in glory, much repainted, by *Silvestro de' Buoni*, and an interesting bas-relief of the Madonna crowned, which appears from the shape to have formed the ornament of a Gothic doorway; and in the Chapel of S. Vincenzo Ferrerio, 3rd on rt., a good painting of the saint, probably of the Dutch or German school of the latter half of the 15th cent. The pictures of the imprisonment and martyrdom, in the transepts, of St. Peter Martyr are by *Francesco Imparato*. In the choir are the tombs of Beatrix of Aragon, daughter of Ferdinand I., and widow of Matthias Corvinus, King of Hungary; of Isabella di Chiaramonte, first wife of Ferdinand I.; of Don Pedro of Aragon, brother of Alfonso I., who was killed during the siege of Naples in 1439, and of Cristoforo di. Costanzo, Grand Seneschal of Joanna I. There are some other tombs of the 15th and 16th cents. The large Dominican convent, to which this ch. was once attached, has been converted into a government tobacco manufactory. It stands in one of the most crowded and dirtiest quarters of the old city.

SS. Pietro e Paolo, in the Vico de' Greci, founded in 1518 by Thomas Palæologus, is the ch. of the Greeks, the Greek liturgy being in use here. The frescos are by *Corenzio*.

**SS. Severino e Sosio*, in the Largo S. Marcellino, formerly attached to a monastery of Benedictins of Monte Casino, was enlarged and modernised in 1490 from the designs of Francesco *Mormando*. The Cupola, painted by the Flemish artist *Scheffer*, was one of the first erected in Naples. The frescos of the vaults of the choir and transept are by *Corenzio*, who lost his life by falling from the platform while retouching one of them, and is buried in the ch. The interior consists of a wide nave lined on each side by 7 chapels. The 1st on the rt. has a Nativity of the Virgin, much injured, and the 3rd her Assumption, by *Marco da Siena*, both much injured; in the 2nd, a sculptured altarpiece by *Naccarini*, of the *Madonna delle Grazie* between St. John the Baptist and St. Mark; the Annunciation in the 5th chapel is by *Criscuolo*, and the frescos on the side walls by *Corenzio*. The 6th chapel, belonging to the Cimitile family, has been recently restored. The painting over its altar is an Adoration of the Magi, by *Marco da Siena*. Beyond this is the passage leading into the sacristy, in which is the Tomb of Andrea Bonifacio, who died in childhood. The dead child is represented lying in the funeral urn surrounded by weeping children, two of whom support the cover of the urn. In front is a statue of St. Andrew. This very graceful composition is attributed by De Dominici to *Giov. da Nola*, while others ascribe it to *Pedro della Piatta*. Opposite to it is the *Tomb of Giambattista Cicara*, by *Giov. da Nola*, with handsome statues and arabesques. Both tombs have inscriptions by Sannazzaro. Entering the rt.-hand transept, the large painting of the nailing of Christ to the Cross is by *Andrea da Salerno*; the several sepulchral monuments under the cupola belong to personages of the Mormile family, Dukes of Campochiaro, who contributed largely to the construction of the ch. Opening out of the transept is the San Severino chapel on rt. of choir, in which are the *Tombs of the three brothers* of that name, who were poisoned in 1516 by their uncle Ascanio, that he might succeed to their property. These monuments, which are by *Giov. da Nola*, are nearly alike; upon each sits a figure in armour, resting on his helmet. Out of the l. transept is the Gesualdo chapel, over the altar of which is a group of a Pietà, by *Domenico d'Auria*. The statue over the tomb of Vincenzo Carafa in the transept itself is by *Naccarini*, and the picture of the Crucifixion on the side wall by *Marco da Siena*. In the recess of the l. aisle, out of which opens the side door of the ch., are three pictures of some importance; that of the Baptism of Christ, over the door, is on very doubtful grounds indeed attributed to *Perugino*; the Adoration of the Madonna by S. Catherine and S. Scholastica in the clouds, with purgatory below, is one of *G. Imparato's* finest works; and the St. Michael and other Archangels considered as *G. d'Amato's* chef-d'œuvre. The high altar is a rich example of Florentine mosaic, and the stalls of the choir magnificent specimens of woodcarving, by far the finest in Naples, in the style of those in the choir of San Pietro dei Casinesi at Perugia. In the crypt over the high altar is a picture attributed to *lo Zingaro*, but in the Flemish style and unattractive; in the lower course, *S. Severino* and 4 Saints, in the upper the Virgin helps the infant Christ to cherries from a basket. The extensive conventual buildings adjoining this ch. have been converted since 1818 into the *General Archives* of the kingdom. (See p. 174.)

The smaller *Cloister* of the former monastery, a fine specimen of Ionic architecture, from the designs of *Cicci-one*, contains the famous frescos attributed to *lo Zingaro* and his pupils the *Donzelli* and *Simone Papa*. For permission to see them, application must be made to the director of the archives. These celebrated works represent in 20 large pictures the principal events in the life of St. Benedict. They are probably the work of an Umbro-Florentine painter and his assistants at the end

of the 15th cent. They show much inequality of treatment: the best is that representing S. Benedict on his way to Rome on a horse, his father on a mule, and his nurse Cyrilla on a donkey, with attendants. Although much injured by restorations in 1759, and again a few years ago, they are still remarkable for what Lanzi calls the "incredible variety of figures and subjects," for their picturesque backgrounds, and for the beautiful expression of the countenances, which, as Marco da Siena said, seem living. In the middle of these cloisters is a splendid specimen of the Oriental plane-tree. "The quiet court, with the gigantic plane splendid still in decay, an oasis in the midst of the world of Naples, heightens the impression," *Cic.* A little N. of ch. is the *Monte di Pietà*, noticed above.

S. Severo. See *S. Maria della Pietà dei Sangri.*

S. Teresa, in the Strada di Capodimonte, was built about 1600 by Conforti. It contains several pictures, among which are the Visitation by *Santafede*, Sta. Teresa by *De Matteis* (in the choir), the Flight out of Egypt. ("It is amusing to see what a late Neapolitan has made out of it," *Cic.*) S. Giovanni della Croce, and the frescos of the transept by *Giacomo del Po;* two pictures by *L. Giordano*, painted in the manner of Guido; and some pictures by *Stanzioni*, in the chapel on the rt. of the high altar. In the garden of the monastery was discovered a few years ago an ancient burial-place, adjoining the Museum, and described by Giustiniani as Græco-Roman.

S. Teresa, in the Largo S. Teresella a Chiaia, was built in 1650 by *Fansaga*, who executed the statue of the saint on the altar. It contains—The Repose in Egypt; the Presentation; S. Pietro d'Alcantara; and the Apparition of Santa Teresa to her Confessor, by *Luca Giordano.*

Trinità dei Pellegrini, with the Hospital of the same name, in the Strada Porta Medina. The ch. was erected in 1599 by the Confraternity of the Trinity, who had the care of the Hospital, and it was subsequently re-constructed by *Vanvitelli.* There is a good picture here of Christ crucified, by *Andrea Vaccaro*, and an intercession of S. Emidio by *Stanzioni.*

Trinità Maggiore. See *Gesù Nuovo.*

§ 16. CEMETERIES.

There are two general cemeteries for Roman Catholics, under the name of *Camposanti*, one for Protestants, and one for the victims of the cholera during its several invasions.

The *Camposanto Vecchio*, between the Strada di Poggio Reale and the Strada del Campo, is the old cemetery of Naples. It is used only for those who die in the hospitals, and for the poorer classes. It is approached by an avenue of cypresses. The ground forms a parallelogram of upwards of 300 feet, surrounded on three sides by a lofty wall, and bounded on the fourth side by an arcade. It contains 366 deep pits, some of which are arranged under the arcade, but the greater part are in the area. These pits are covered with large stones; one of them is opened every evening, and cleared out to make room for the dead of the day. A priest resides upon the spot, and towards evening the miscellaneous funeral takes place. The bodies are brought by their relatives or by the hospital servants, and left to be disposed of at the appointed time, unattended, in most instances, by any relations.

The *Camposanto Nuovo*, on the S. declivity of the Poggio Reale, and about 2 m. from the Porta Capuana, was begun during the French occupation, and remodelled on an improved plan in 1837. It is handsomely laid out, more like a flower-garden than a cemetery, the monuments being scattered through the plantations and groves in a very tasteful manner. Notwithstanding that intramural interment was until lately permitted at Naples to the nobility possessing family chapels in the churches, there are already several good monuments in the Campo Santo. At the upper part is the ch., a handsome Doric edifice, with a good *Pietà*, by Gennaro Calì, in its tribune; and behind a large oblong square, surrounded by a

portico of fluted Doric columns, out of which open 102 proprietary chapels, beneath each of which are the family vaults of the owners. The colossal figure of Religion in the centre of the quadrangle is by *Angelini*, a modern artist. What distinguishes this burying-ground however from all others in Italy, is the number of what may be called subscription vaults belonging to confraternities, or burial clubs, the members of which pay a small annual sum, are attended during illness, and buried after death free of expense: to such bodies belong the numerous sepulchral chapels or houses studded over the declivity of the hill of Poggio Reale. In another part of the ground those who cannot afford to pay for separate graves are interred *pêle-mêle* and without coffins, nearly as in the Camposanto Vecchio; but as the fee is small, not more than half-a-dozen bodies are deposited during the three days each pit remains open. At the S.W. extremity is a space set aside for Neapolitan great men, its present occupants being two or three physicians, the eminent jurist Nicolini, and the celebrated C. Poerio. From this spot the view over the plain and the declivity of Vesuvius is magnificent. From nowhere can the Somma, with the Fosso Grande and the Pedamentina, be better seen. The visitor will not fail to remark the lava-currents of 1850 and 1855, which, flowing like a cascade down the Fosso Grande, extended so far into the plain as to threaten the villages of S. Jorio and Somma. The whole course of this current can be clearly distinguished, its dark colour contrasting with the luxuriant vegetation by which it is surrounded. Attached to the Campo Santo is a Capuchin convent, in the private oratory of which the bas-reliefs on the altar are by *Giovanni da Nola*, and were formerly in the ch. of Montoliveto.

The *Campo Santo dei Protestanti*, the Protestant burying-ground, opens out of the small Largo di Santa Maria della Fede, a short distance beyond the Porta Capuana, on the l.; it is neatly kept, but far behind those of Rome and Florence for the elegance and taste of its monuments; it is entirely supported by the burial fees received. The great proportion of the persons interred here are English, Germans, and Swiss, some Russians, and a few citizens of the United States. Amongst our countrymen, the Margravine of Anspach, called on her monument Princess Berkeley, with her son, Keppel Craven, and their friend Sir William Gell, lie in the same tomb. Nearly opposite is that to the late Countess of Coventry. The well-known authoress, Mrs. Somerville, who died at Naples in 1872, aged 92, is also buried here. The last resting-place of Matthias, the author of some elegant Italian poetry, is marked by a marble slab near the entrance gate.

§ 17. COLLEGES AND SCIENTIFIC INSTITUTIONS.

The UNIVERSITY (*Regia Università degli Studj*) occupies, since 1780, the Convent of Il Gesu Vecchio, the college of the Jesuits, a fine building, considered the best work of Marco di Pino, in the Strada del Salvatore. It is under the direction of a president, assisted by a rector and a general secretary. The president superintends all the affairs of the University, administers its laws, and directs the system of education. He is, by virtue of his office, the head of a committee of six professors who form the board of public instruction. The University has 46 different chairs, or professorships, some held by men most eminent for their literary and scientific knowledge. The University is now extremely flourishing, several thousand students frequenting its different schools. The library is described under LIBRARIES. The collections of Mineralogy and other branches of Natural History have been so increased of late years that new halls have been constructed to receive them. The series of minerals from Vesuvius is by far the finest ever formed of the varied products of that celebrated volcano, and of the environs of Naples. In a series of rooms on one of the lower stories are the Hall of Assembly, Library, Collections, and offices of the *Accademia delle Scienze* and *Belle Arti;* and in the

Great Court statues of eminent Neapolitans—Giordano Bruno, S. Thomas Aquinas, Pietro delle Vigne, and Vico, have been erected. In the upper corridor busts of Neapolitan celebrities, many of whose names are little known, having been selected more for their political than intellectual reputation, whilst several great names in literature and science have been omitted entirely, such as Poli, Filangieri, Piazzi, &c.

The CHINESE COLLEGE (*Collegio de' Cinesi*), situated on one of the upper slopes of the Capodimonte, near the Ponte della Sanità, was founded in 1732 by the celebrated Father Ripa, who visited China as a missionary from the Propaganda, resided at Pekin for 13 years in the service of the emperor as a portrait-painter, and who has left so interesting a narrative of his residence in the Celestial Empire. The institution was intended for the education of young Chinese, who when sufficiently educated were sent back to China as missionaries. It is now called the *Reale Collegio Asiatico*, and is devoted to the teaching of Oriental languages, and the training and instruction of natives of the East. Two of the Chinese students of this college accompanied Lord Macartney's embassy to China as interpreters. The Refectory contains the portraits of Father Ripa, of the different rectors, and of the Chinese who have been members of the college. The portraits of the latter were usually taken on their departure for China. Attached to the college is a small museum of Chinese curiosities.

The COLLEGE OF MUSIC (*Conservatorio di Musica*), founded in 1637, has occupied since 1826 the monastery of S. Pietro a Maiella, in the Str. de' Tribunali. It is in music that Naples has particularly shone during the last two centuries. The college supplies 100 pupils with gratuitous instruction in music and singing, and also admits other pupils on payment. It is under the direction of three royal commissioners and a director. It has great reputation as a school of music. Bellini was brought up in it, and Zingarelli and Mercadante have been directors of it. The Library contains a very valuable collection of musical works; among which are autograph compositions of Pergolese, Cimarosa, Bellini, Paesiello, Jomelli, and other masters of the Neapolitan school. Within the college is a small theatre in which the pupils rehearse their compositions.

The MEDICO-CHIRURGICAL COLLEGE (*Collegio Medico Chirurgico*), in the suppressed monastery of S. Gaudioso, is the national school of medicine and surgery. There are nearly 120 pupils. Lectures are delivered here on the different branches of professional science, and the students have the use of a pathological museum, &c. Anatomy, surgery, and the practice of medicine are taught at the Hospital *Degl' Incurabili*, which, by a subterranean passage, communicates with the college.

The ROYAL SOCIETY (*Società Reale*). It is divided into 3 branches: 1st. *Accademia delle Scienze*, of 30 members.—2nd. *Accademia Ercolanese di Archeologia*, of 20.—3rd. *Accademia di Belle Arti*, 10. Each of these academies has a president appointed triennially, and a secretary, besides a number of corresponding members. They meet twice a month, except in May and October, in one of the halls of the University. The *Accademia delle Scienze* and the *Ercolanese* publish their Transactions (*Atti*) under the direction of their respective secretaries.

The ACCADEMIA PONTANIANA, which derives its name from the celebrated writer Pontanus, holds its sittings in the convent of S. Domenico Maggiore, is a literary as well as a scientific institution, consisting of an honorary president for life, a president elected annually, a perpetual secretary, and an unlimited number of members, resident, honorary, and corresponding.

The ACCADEMIA MEDICO-CHIRURGICA holds its sittings in the Hospital of the *Incurabili*. It has a president, a secretary, and an unlimited number of members.

The BOTANIC GARDEN (*Orto Botanico*), near the Albergo de' Poveri, was founded in 1809, and completed in 1818. This garden was laid out under

the direction of the late Professor Tenore, and is remarkable for its outdoor collection of trees, which will not fail to interest the botanical traveller. Attached to the garden is the lecture-room, a botanical library, and an extensive herbarium formed by Professors Gussoni and Tenore.

The OBSERVATORY (*Reale Osservatorio di Capodimonte*, commonly called *La Specola*) is situated on that part of the Capodimonte which was called by the Spaniards *Miradois* from the beauty of its view. It was begun in 1812, from the designs of Gasse, and completed in 1820, on the plans of the celebrated astronomer Piazzi. It is about 500 ft. above the level of the sea, and commands an horizon unbroken in every direction, except towards the Castle of St. Elmo. The observatory, entered by a vestibule of six Doric columns of marble, is an elegant building. The Director is aided in the management of the observatory by a second astronomer and an assistant. The second astronomer is bound to give gratuitous lectures to any students who wish to form an astronomical class. Ceres was discovered here in 1801 by Piazzi the director, and his successor de Gasparis has discovered numerous small planets.

The AQUARIUM (*Stazione Zoologica*) is situated in the Villa Reale (open daily, entrance 1 fr.; season tickets can be had). This institution was founded by Dr. Dohrn, a German naturalist, in 1871, and opened to the public in 1874. It is a handsome white stone building, having the aquarium proper on the ground-floor, and on the second floor laboratories for the use of students, and a large scientific library. The collection in the sixty tanks of the aquarium is such as can be seen nowhere else in Europe. Red coral and various other corals and corallines in their living state, transparent jelly-fish, many kinds of brilliantly coloured cuttle-fish—such as the octopus, calamary, and sepia—sea-urchins, starfish, the electric skate, one of which is always kept in readiness to give visitors a shock—these and many other gorgeously hued specimens of southern seas are to be found here. The laboratories on the second floor are fitted up with all the apparatus necessary for the study of marine zoology. Persons desirous of making use of them and of the library should apply to the director, Dr. Dohrn, or to one of the assistants in the building. This interesting establishment, in founding which Dr. Dohrn was assisted by many of the chief learned societies and naturalists of Europe, is entirely dependent for its support on the fees obtained by letting the laboratories, and the admission of visitors to the aquarium.

§ 18. HOSPITALS.

There are no less than 60 charitable foundations in Naples, richly endowed, including the following Hospitals:—The *Santa Casa degl' Incurabili*, founded by Francesca Maria Longo, in 1521, and enriched in later times by numerous benefactors. Its ample revenues are administered by a president, and three governors appointed by the government. It is a vast establishment, open to persons of both sexes, and of every rank and condition. It has separate wards for particular diseases, such as pulmonary consumption, which is popularly considered contagious. Sometimes there are not less than 2000 patients, besides large numbers who are sent to various convalescent establishments belonging to the hospital in the suburbs. *Ospedale di Gesu Maria*, near the museum, a new hospital, and it is said admirably managed. It is now the great Clinical School of Naples, attached to the university, under the direction of the Professors of Clinical Medicine and of Surgery. *Ospedale dei Pellegrini*, in the Strada Porta Medina, attached to the church of Trinità dei Pellegrini, is a hospital for the sick and wounded of all classes, and for accidents generally. It has a convalescent establishment at Torre del Greco, where the sick are received for eight days.—*Ospedale della Pace*, in the Strada dei Tribunali, built on the site of the Palace of Sergianni Caracciolo. It is also very well managed, and is chiefly for

acute medical cases.—*Ospedale di S. Eligio*, near the Largo del Mercato, for females, with a *Conservatorio* for the nuns who attend on the sick. —*Ospedale della Pazienza Cesarea*, in the Strada dell' Infrascata, for infirm women, founded by Annibale Cesareo in 1600. — *Ospedale di Santa Maria della Fede*, in the Largo of the same name, the Lock Hospital.—*Ospedale del Borgo di Loreto*, in the street of that name, erected under Ferdinand II.—*Ospedale di S. Francesco*, in the Largo di S. Anna, the hospital for the prisons, formerly a convent.—*Ospedale della Trinità*, in the Strada de' Sette Dolori, the Military Hospital, formerly the splendid monastery of the Trinità. The ch. was built by Grimaldi, and the vestibule by Fansaga.—*Ospedale del Sagramento*, in the Strada dell' Infrascata, another Military Hospital, formerly a Carmelite Monastery.—*Ospedale de' Ciechi*, in the Chiaia, for the blind, founded by Ferdinand I. in 1818. 200 blind are here instructed in useful works and in music. The situation of the older hospitals at Naples is objectionable—in the centre of a dense population, and in dirty quarters of the town. An *International Hospital* has been opened (1877) in the Vico Stretto ai Miracoli, particularly intended for foreigners, where a separate room of the first class may be had for 10 fr. a day, everything included. The committee includes our own as well as the Consuls of several other states.

Albergo de' Poveri, or *Reclusorio*, a vast building in the Strada Foria, not far from the Museum and Botanic Garden. It was begun in 1751 from the designs of Fuga, and was intended by its founder, Charles III., as an asylum where all the poor of the kingdom might be received and taught some useful occupation. On the outside is the inscription, "*Regium totius regni pauperum hospitium.*" The building would have been ½ m. in length, and have contained a ch., and four large courts with fountains. Of this design not more than three-fifths have been completèd. One side is occupied by the males, the other by the females. Some of the inmates are instructed in the elementary branches of education, including music and drawing; while others are brought up to trades. There are also schools for the deaf and dumb, and for mutual instruction. The boys brought up in it are generally sent into the army. Several smaller institutions are dependent on the Albergo de' Poveri, which, with its dependencies, contains about 5000 persons.

§ 19. PRISONS.

The prisons of Naples acquired an unenviable celebrity during the three last reigns of the Bourbon dynasty, when they became the receptacles for so many eminent persons, accused of political offences. Some idea of the horrible system on which they were managed, and the cruelties practised in them, may be formed from the graphic descriptions given in Mr. Gladstone's eloquent appeal on behalf of the unfortunate men so long immured in them, in nine cases out of ten upon the merest suspicion, and which at the time produced such a feeling of indignation in Europe. Considerable change for the better has been already effected, under the new order of things, but much remains to be done. Unfortunately, most of the buildings which had been converted into prisons were little suited for the purpose, being either suppressed convents, or mediæval receptacles of crime and vice, during the Aragonese and Spanish rulers.

One of the principal prisons in Naples is *La Vicaria*, forming the lower portion of the Castel Capuano. In it are confined chiefly prisoners awaiting their trials, being in the vicinity of the Law Courts. Several of the most celebrated of those accused of political offences during the late government were immured here under circumstances of most wanton cruelty.

§ 20. THE MUSEUM.

(*Museo Nazionale.*)

Open every day, Sundays included, from 9 to 3, except on certain great festivals. *Admission:* free on Sunday, 1 fr. on other days. General *Catalogue* (in English) not very good, 5 fr.

The building is situated on the high ground of the Piazza Cavour, at the corner of the Str. Nuova di Capodimonte (*omnibus*, in ½ hr. from the Piazza del Plebiscito, 20 c.). It was originally commenced in 1586, by Fontana, under the viceroy Duke d'Ossuna, as a cavalry barrack, but left unfinished until 1610, when the viceroy Count de Lemos assigned it to the University, and after the inauguration in 1616 the building was known as the *Regii Studii*. After the earthquake of 1688 it was used by the courts, and during the Revolution of 1701 it became a barrack. In 1767 it was enlarged and assigned to the department of Public Instruction, and having been arranged for a public Museum, King Ferdinand IV. in 1790 removed here the royal collection of antiquities from Capodimonte and Portici. After the restoration of the Bourbons, they enriched it by additions from time to time, and declared it to be their private property, independent of the crown, under the name of the *Museo Reale Borbonico*; but Garibaldi, when dictator in 1860, proclaimed the Museum and the territory devoted to the excavations to be the property of the nation, and increased the endowments and works connected with it. On the consolidation of the kingdom of Italy, Victor Emanuel re-organised the Museum and included in it the Cumæan and Santangelo collections. The building now bears the title of *Museo Nazionale*, and owes its present arrangement to the able direction of Signor Fiorelli, who has gained so high a reputation in the learned world for his numerous writings on antiquarian literature, and as superintendent of the excavations at Herculaneum, Pompeii, &c. The Museum is especially rich in bronzes and statues, but its most characteristic feature is the priceless collection of frescos and paintings, and other objects dug up from the ruins of Pompeii and Herculaneum.

A capital letter shows the place whence the object described came: thus (B), Borgia collection; (C), Capua; (F), the Farnese collection; (H), Herculaneum; (L), Lucera; (M), Minturnæ; (P), Pompeii; (S), Stabiæ.

The large vestibule divides the building in half, and the 16 cipollino columns which support it are ancient on modern pedestals. The statue of Alexander Severus rt., and the Genius of the City of Rome l., were part of the Farnese collection. There are smaller statues of Roman consuls, river-gods, &c.

The contents of the Museum may be thus classed:—

Ground-floor:
- Pompeian Frescos and Mosaics.
- Inscriptions.
- Fragments of Architecture.
- Marble Sculptures and Bas-reliefs.
- Bronzes.

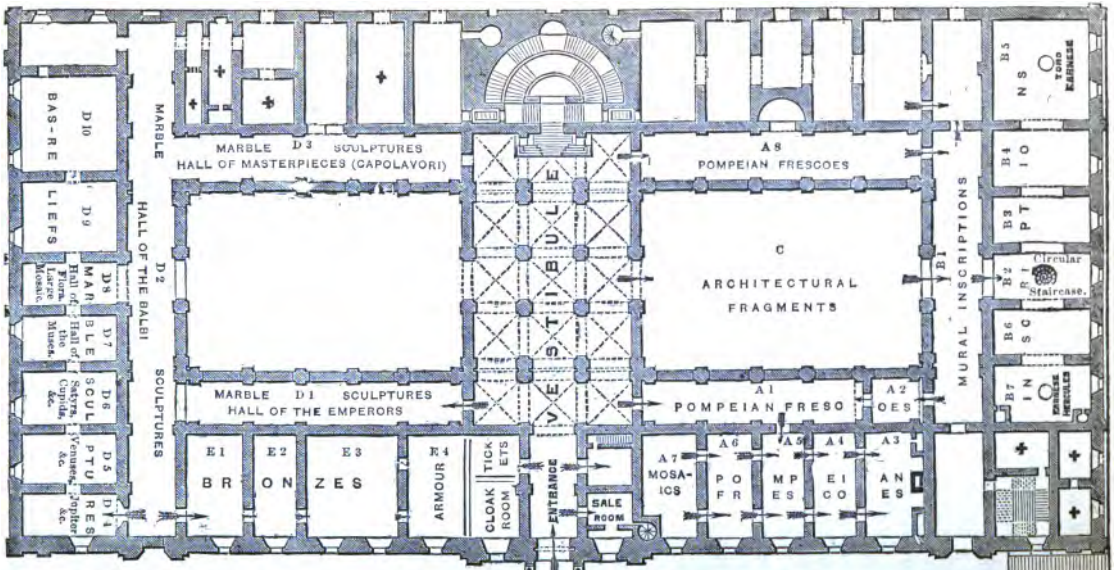
Basement:
- Egyptian Antiquities.

Entresol:
- Cinquecento Objects.
- Ancient Glass.
- Terracottas.
- Cumæan Collection.

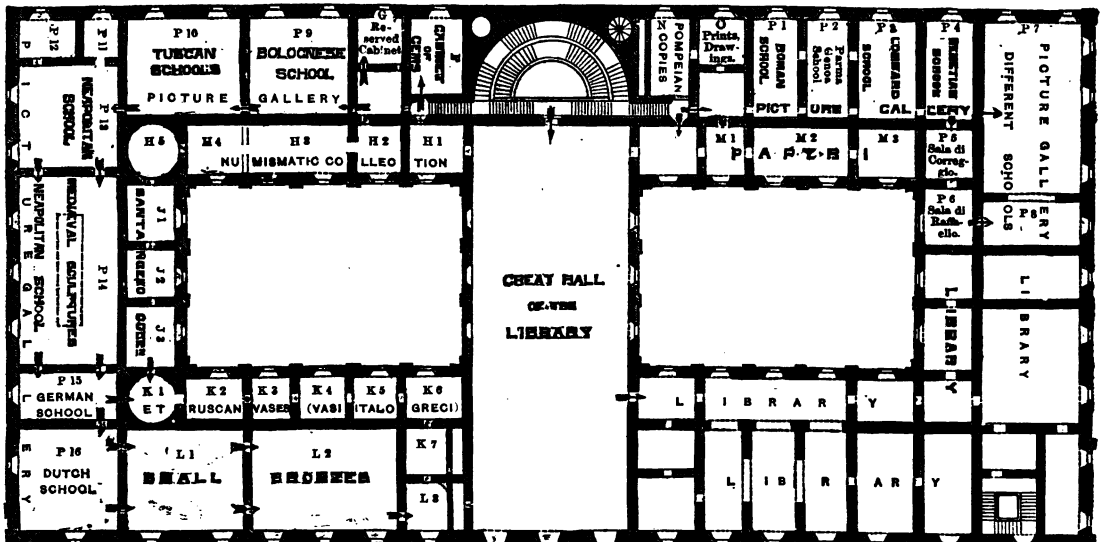
First floor:
- Objects of Value in Gold, Silver, &c.
- Reserved Cabinet.
- Coins.
- Santangelo Collection.
- Etruscan Vases.
- Small Bronzes.
- Papyri.
- Picture Gallery.
- Library.

Ground floor—rt. of vestibule—

Pompeian Frescos and Mosaics.—The different pictures are not yet numbered, but are classified in compartments with Roman numerals. The first corridor (see plan, A 1), contains chiefly mural decorated paintings and arabesques, mostly from the Temple of Isis at Pompeii. In (A 2) are paintings of animals, birds, fishes, &c. *Obs.* a large picture from the dining hall of the Villa of Diomed. Out of corridor (A 1) a door leads into the most interesting portion of the ancient paintings, contained in 4 halls. They consist chiefly of paintings from Pompeii and Herculaneum relative to



THE MUSEUM.—GROUND FLOOR.



THE MUSEUM.—UPPER FLOOR.

The Collection of Terre-Cotte, Ancient Glass, the Cinquecento Collection, are in a Series of Rooms forming an Entresol beneath the Papyri.

the different pagan divinities, in the order of their several myths. "The best are everywhere formed upon Greek originals, which the artist learnt by heart and reproduced more or less literally .... We do not find special details anywhere completely carried out, but the essential is indicated in a few lines with great force .... but it is not the complete pictures which give the strongest and most harmonious impression of Greek genius, but the numerous single figures and groups, employed in decoration, which stand partly on a ground of one colour, and partly serve to enliven the pointed architecture of little temples, pavilions, balustrades, and so forth. The best of these can only belong to the highest period of Greek art, and were handed down for centuries from one to another until they found their place in the little town under Vesuvius,"—*Cic.* In the farthest hall on l. (A 3) are some very ancient ones found on the walls of tombs at Pæstum, Capua, &c. *Obs.* Samnite processions, and Mercury taking the money for conducting souls to Hades (P).—Warriors, horses, and armour (Pæstum). — Hephæstus and Thetis with the shield of Achilles (P). —*Five monochromatic (a kind of bistre) paintings on white marble* (H), the only known examples of this mode of painting. The *first represents Theseus combating the Centaur Eurythion; the 2nd, (?) Latona meditating the destruction of the Niobids, five young females, two of whom are playing at *Astragali*, with their names in Greek, together with that of the artist, *Alexander of Athens.* In the next hall on rt. (A 4) *obs.* dancing Satyrs, Centaurs, &c. (P). —Mars and Venus (P).—Bacchus and Ariadne (P).—The renowned *13 dancing girls and other floating figures (P). In the following hall (A 5) are—Phrixos and the ram.—A daughter giving milk to her aged father in prison (P).—The Myth of Medea (P). And in the next (A 6)—Perseus and Andromeda, and Cassandra (P).—Hercules and Telephus (H).—The youthful Hercules and the Snake (H).—Theseus and the Minotaur (H).—Achilles and Briseis (P).—The Sacrifice of Iphigenia (P).

The last of this range of halls (A 7) contains

Greek and Roman Mosaics, chiefly from Pompeii — a most interesting series. *Obs.* the well-known Mosaic of the *Cave Canem*, found at the entrance of the House of the Tragic Poet at Pompeii.—Phrixos and Helle (H).—A fine group of masks and flower-wreaths.—A Cat devouring a Bird (P).—A thievish Magpie stealing a mirror out of a basket (P).—Acrates riding on a Tiger, holding a vase in his hand (House of the Faun, P).—Two **Comic Scenes* (House of Diomed, P), with the name of the artist, Dioscorides of Samos; in one 3 actors, masked, are sitting at a table; in the other, a man, two women, and a boy, masked, are playing upon various instruments. —*Choragium*, or theatrical rehearsal (P), represents a Choragus instructing the performers; two have their masks raised, and are taking their final instructions; another is putting on the tunic, and a female musician is tuning the pipes.—Lycurgus attacked by a panther and Bacchantes, for ordering the vines to be destroyed.—Theseus in the Labyrinth conquering the Minotaur (P).—A Cockfight (P). —A Skeleton grasping a vase in each hand, supposed to be one of the emblems which the ancients had before them at their feasts (H).—A Pavement, representing in black mosaic on a white ground the signs of the Zodiac, with the Rape of Europa in the centre (L).—The three Graces (Baiæ).—A good mosaic, forming a portion of a floor, representing several species of sea fishes.—A large circular fragment of a mosaic floor, representing a lion in repose in the centre, surrounded by Cupids.—Egyptian landscape with animals.

Returning to the Hall of the Paintings of Animals (A 2) we turn to the

Gallery of Inscriptions (*Galleria Lapidaria*) (B 1), consisting of a collection of *graffiti* and *dipinti*, scratched and painted drawings and inscriptions, mostly taken from the walls of houses overlooking the streets at Pompeii. They relate to religious, political, and funereal subjects. In this hall are the

two *Triopean Columns*, in cipollino, so called from having been discovered in the villa of Herodus Atticus, called Triopium, on the Via Appia, near Rome; they have each a Greek inscription. On each side of the entrance to the hall are the two colossal *Statues of Atreus and Tiberius:* they have been much restored, the head of Commodus being adapted to the latter.

At the extremity of this Gallery opens, on l., another corridor, with *Pompeian paintings* (A 8); one of the most curious of which, in a recess, is a painted square pillar, on the sides of which are represented the different operations of a laundress or fuller, women washing in tubs in the true Scottish fashion with their feet; a man carrying a drying cage, exactly like that to this day used in Italy for airing linen; even the operations of drying, pressing, or mangling, &c.; these representations were found in the house of a fuller. On the walls of this recess are numerous paintings of masks. There are several circular bas-reliefs in plaster from Pompeii on the walls of this hall, and fragments of lovely figures and arabesques.

Returning to the Gallery of Inscriptions, we pass between the statues of Atreus and Tiberius, mentioned above, into a series of halls, also covered with inscriptions, called the *Museo Epigraphico*, and containing also the famous statues of the *Farnese Bull* and *Hercules*.

Turning to the l. from the centre one of these halls (B 2), the following are among the most interesting inscriptions in the 3 halls (B 3, B 4, B 5):—Memorials from Herculaneum relative to the construction of its Basilica by Marcus Nonius Balbus, and the rebuilding of its Temple of Cybele (Mater Deum) in the 17th year of the reign of Vespasian, after having been thrown down in A.D. 61 by the earthquake which preceded its total destruction in A.D. 79.—A curious set of standard measures of capacity, set up in the Forum of Pompeii by Clodius Flaccus and Narcæus Aurelianus Caledus the Duumvirs, by order of the Decurions. —Inscriptions, in beautifully formed letters, to L. Mammius Rufus, who repaired the basilica at Pompeii, and the theatre, with its orchestra, at his own expense, *pecuniâ suâ;* to M. Holconius Rufus Celer, who did the same with regard to the *Crypta* and *Tribunalia;* and to N. Popidius, who rebuilt the Temple of Isis, destroyed, TERRÆ MOTV CONLAPSVM, also by the earthquake of A.D. 61.

In the last hall to the l. (B 5), is the famous TORO FARNESE, or FARNESE BULL. This celebrated group is described by Pliny as one of the most remarkable monuments of antiquity. He tells us that it was brought from Rhodes to Rome, and was the joint work of the Rhodian sculptors *Apollonius* and *Tauriscus* (3rd cent. B.C.), who cut it from a single block of marble. Asinius Pollio, one of the greatest patrons of art in the time of Augustus, is believed to have purchased it. It was found in the Thermæ of Caracalla, much injured, in the reign of Pope Paul III. (Alessandro Farnese), 1546. The principal restorations were executed, under the superintendence of Michael Angelo, by Bianchi, who added the head of the Bull, the upper part of the figure of Dirce, a great portion of the figures of Amphion and Zethus, and the whole of that of Antiope except the feet. Thus restored, the group was placed in the court of the Farnese Palace at Rome, where it served to decorate a fountain. In 1786 it was brought to Naples, and placed in the Villa Reale, and thence removed in 1832 to this museum. It is the largest ancient piece of statuary in Italy, and measures 12 ft. by 9 ft. The subject is the tale of the revenge of Antiope and her two sons (Zethus and Amphion) on Dirce, for having seduced the affections of her husband Lycus King of Thebes, who, being enamoured of her, had despised and repudiated his queen. Her two sons, enraged at the insult offered to their mother, resolved on tying their victim to the horns of a bull. But Antiope interposed, and prevailed with the young men to restrain the animal, and unbind her rival. Several animals are represented in relief round the base.

In the first hall to the rt. of the central hall (B 6) are the celebrated *Heracleian Tables*, as they are called, being two oblong plates of bronze, found, in 1732, at Luce, on the bank of the Salandrella, in Calabria, near the site of ancient Heracleia. The first Table, engraved 300 years before our era, describes a field sacred to Bacchus, which had been appropriated by some inhabitants of Heracleia; it records the steps taken, in a general assembly of the citizens to restore the land to its religious uses, to define its boundaries, to settle the terms on which it was to be let, the mode in which it was to be cultivated, &c. The second Table records the same arrangements in regard to a field sacred to Minerva. Both inscriptions are in Greek. The reverse side of the latter has on it a Latin inscription, a fragment of the *Lex Servilia*, enacted B.C. 45, relative to the census of the population of towns, to the distribution of bread and the making of the roads: it is a most important document for the ancient municipal laws of Italy. A portion of the first table had been sold at Rome in 1735 to one of the Fairfax family, who carried it to England, where it was published by Maittaire in 1736. The Cavaliere Guevara recovered it, and presented it to Charles III.

In the next Hall (B 7), is the Ercole Farnese or Farnese Hercules, the work, according to the inscription, of Glycon of Athens. It was brought by Caracalla from Athens to adorn his Thermæ, and was found among their ruins in 1540, but the legs were wanting. Cardinal Alessandro Farnese employed Michael Angelo to supply them, and from his model in terracotta the missing limbs were executed and added to the figure by Guglielmo della Porta. Twenty years afterwards the original legs were found in a well, 3 m. from the baths, on the property of the Borghese family; but Michael Angelo was so well satisfied with the restorations of Guglielmo della Porta that he would not allow them to be replaced. The antique legs remained in the possession of the Borghese family until a few years since, when the present Prince Borghese presented them to the King of Naples. This celebrated statue represents Hercules resting on his club, which seems to bend beneath his ponderous arms; while the expression of complete fatigue, both in the countenance and limbs, is combined with a display of strength, even in repose, which is perfectly supernatural. Upon the rock upon which rests the club is inscribed the name of the Athenian sculptor Glycon. Few statues of antiquity were so admired by the ancients themselves as the Hercules of Glycon. It was impressed on the money of Athens, and afterwards on the coins of Caracalla; there is reason to believe that the Romans had many copies of the statue executed by their best artists. One of them is in the Palazzo Pitti at Florence, and there is a small bronze copy in the Villa Albani at Rome. In modern times much has been written on the powerful execution of the statue, and it has been often described as a masterpiece of sculpture. But the anatomist John Bell maintains that it is unworthy of such praise, for the reason that it is not true to nature.

Amongst the inscriptions in this hall is a very curious Calendar (F): it consists of a square block of white marble, on the 4 sides of which have been inscribed the 12 months of the year: at the head of the column of each month is a relief of the corresponding sign of the zodiac, followed by the name of the month, with the number of its days, the nones, and the mean length in hours of the day and night; the designation of the sign of the zodiac, the name of the tutelary divinity, the most important agricultural occupations of the month, and its principal religious festival. Thus we see that January had 31 days, that the nones were on the 5th, the hours of the day 9½ and of the night 14½, that the reeds and canes were to be cut down, that the sun was in Capricornus, that Juno was the tutelary divinity, and that the Penates were to be sacrificed to. This calendar is interesting also as showing the period of the sowing

and reaping; thus we see the former, *Sementes Triticariæ*, in November, and the latter, *Vicia Pabularium, Secatur*, and *Segetes Lustrantur*, in May; in Sept. the apples are gathered, *poma legunt;* showing that it was made for the district—the environs of Rome—in which it was found. Near the spiral staircase are some public measures for corn, &c., with an inscription showing that they were legalized at the capitol. In the glass case, *obs.* 2 small plates of bronze, containing forms of discharge (*honestæ missiones*) given to Roman soldiers.

Returning to the centre hall (B 2), a circular staircase leads to the *basement floor*, in which are 3 halls containing the

Collection of Egyptian Antiquities and *Early Christian Inscriptions.* In the 1st hall are *Christian Inscriptions* from the Catacombs of Rome, Naples, Capua, &c. The most remarkable among the *Egyptian Antiquities* are: In the 2nd hall,—Small statue of Isis, with gilt and coloured drapery, holding the sistrum in the right hand, and the keys of the Nile in the left (P).—A statue of Jupiter Serapis, seated on his throne, with his right hand resting on the head of Cerberus, found in the vestibule of the Serapeon at Pozzuoli.—Frog in nero antico, found in Egypt, Grecian (?) (B).—8 sacred Ibises from the Temple of Isis (P).—Mummy cases.—Statuettes of deities and sacred animals in bronze and lapis-lazuli. In the 3rd hall,—A Pastophorus, or Egyptian priest, in black basalt, one of the fine examples of this numerous class of statues (F). —A sepulchral monument in granite with bas-reliefs of 22 figures and hieroglyphics (B); it has the name of Rameses VI.—The so-called Tablet of Isis, with 14 sculptured figures, and 20 lines of hieroglyphics (P). — A celebrated Papyrus, in Greek, which dates from the 2nd or 3rd cent. of our era, and which Schow states to have been found in a subterranean building at Memphis, with 40 others, enclosed in a box of sycamore-wood. They were offered for sale to a merchant who, not knowing their value, purchased this one only, and sent it to Cardinal Borgia: the others were destroyed in lighting the pipes of the Turks. The Greek characters are most valuable for their antiquity. The manuscript is written in columns, and contains the names of the workmen who constructed the dykes and canals of the Nile.—Group of a Pastophorus and an Isiac priestess in basalt. In the glass cases are scarabæi, necklaces, &c. The walls of these two halls are painted in the old Egyptian style.

Returning to the ground-floor, we pass across the Gallery of Inscriptions into a large hall (C), forming the centre of this half of the building, and containing a number of remarkable *Fragments of Architecture.* Traversing this hall, we again reach the vestibule.

We now turn to that portion of the building on the l. of the vestibule containing the

Ancient Marble Statues (*Raccolti dei Marmi*). The different objects are unfortunately not yet numbered, and are moreover constantly being changed about to suit some new principle of arrangement. The following was the arrangement in May, 1872, but if the visitor should experience any difficulty in finding an object, he had better apply to the custode of the room. The first door on the l. of the vestibule from the entrance leads into a long corridor called

The Hall of the Emperors (D 1), an interesting collection; for although many of the objects in it are inferior as works of art, they afford a good opportunity of studying the features of the rulers of the Roman World. Among the most remarkable may be noticed: *Julius Cæsar*, a colossal bust, considered by Visconti, who describes it, as the finest likeness known of the great Dictator: it represents the Roman hero of middle age, with the hair still upon his forehead: the countenance serene and beaming with intelligence (F).—Statue of Vitellius.—Colossal bust of *Hadrian* (F). —Bust of M. Aur. Carinus, or of Antoninus Pius.—Heroic statue of Tiberius; and another of the same emperor, holding a cornucopia.—Colossal sitting statue of Claudius (?), found without the head and arms: it was the first large statue found at H, and

became the basis of the collection subsequently formed. — Statue of *Trajan*, or rather a Torso with the head of Trajan added by the restorer. It is remarkable for the bas-relief on the cuirass, representing Minerva between two dancing figures (M).— Bust of Lucius Verus, curious from the minute workmanship of the beard. —A fine statue of Lucius Verus, with a head of great expression (F).— Good bust of Probus.— A statue of *Caligula:* interesting from its having been preserved to our time, in spite of all the efforts of the Romans to blot out the memory of the oppressor by destroying every statue or representation of him. This one was found in fragments at Minturnæ, the greater part lying in the yard of an osteria, while the head was being used by the ferrymen on the Garigliano to steady the wheels of the carriages which passed the river in their boat. The whole were put together by Brunelli, who restored the legs, the l. hand, the rt. arm, the neck, the beard, and the l. ear. The countenance is that of low cunning and meanness; the armour is fine, and embellished with a spirited bas-relief representing a horse (probably the favourite one which Caligula made a senator) pounced upon by a griffon, while a soldier in vain endeavours to hold him by the bridle. Bust of Gallienus; a finely executed work for the period (C). — Lucius Verus, a noble statue, wearing a cuirass decorated with two griffons, and a Gorgon's head (F).— A colossal seated statue in the attitude and costume of Jupiter, restored with a modern head as Augustus, on the supposition that the sculptor intended to represent his apotheosis as a piece of flattery to him while living. The only authority for it is an antique cameo in which Augustus is so represented (H).

From the Hall of the Emperors we pass into a long corridor running along the whole west side of the building, and called

The *Portico of the Balbi* (D 2), from the equestrian statues of M. Nonius Balbus and his son.—At the end wall, l., colossal statue of a Dacian King.—At the sides, 2 kneeling caryatide figures, in Pavonazzetto marble, with heads and hands of black basalt.— In the centre, *Equestrian Statue of M. Nonius Balbus the elder*, found in the Basilica at Herculaneum; on the pedestal is an inscription setting forth his name and dignities of Prætor and Proconsul. The head and hand were missing, and were supplied from another ancient statue. — To the rt., Family of Balbus; his mother, a robed statue in Greek marble, with the inscription, *Vicyria A. F. Archad. matri Balbi, D.D.*, and 4 of his daughters; one of the statues has marks of gilding on the hair. It would appear from the arrangement of the female figures, and from their having been all found in the theatre, that the inhabitants of Herculaneum displayed their esteem for this family by placing their statues there, under the allegorical figures of different Muses.— To the l., Busts of celebrated Greeks; good ones of, in the lowest row, *Euripides*, *Demosthenes;* 2nd row, *Lysias*, *Herodotus*, *Posidonius*, with a Greek inscription; 3rd row, *Solon*, *Themistocles*, *Archimedes*.—Close by, a good Hermes of *Socrates*, with a Greek inscription.—On a pedestal in the centre, a double Hermes of *Herodotus* and *Thucydides*, with a Greek inscription.—Sitting statue of the dramatic poet *Moschion*.— To the l., Busts of celebrated Romans; good ones of, in the lowest row, *Scipio*, *Brutus*, *Seneca*.—Statue of Vabius Poplicola (H).—To the rt., good statue in a military costume, of *Marcus Holconius Rufus*, a military tribune, and patron of Pompeii, raised to him, as we are told by the inscription underneath, by the inhabitants of that city.— The Priestess *Eumachia*, a fine statue erected by the dyers in her Portico at Pompeii (p. 220).—In the centre, *Equestrian Statue* of *Marcus Nonius Balbus, the younger*. At the time of the French invasion (1799), while the statue was in the palace of Portici, the head of Balbus was struck by a cannon-ball and dashed to pieces, but the loss was repaired by the sculptor Brunelli, who collected the fragments, and from them made a cast,

from which the present head was accurately modelled. The inscription on the pedestal shows that this statue, like all the others of the family of the Balbi, was erected at the public expense.

Turning to the rt., we enter another corridor called

The Hall of the Capolavori (D 3) from its containing the masterpieces (*capolavori*) of ancient sculpture belonging to the Museum.—On the l., *Torso of Venus*, a beautiful specimen of Greek art of the 4th cent. B.C.—A finely executed bust of *Caracalla;* fully expressive of ferocious passions and habitual cruelty (F). This bust has been very much praised by Winckelmann, as worthy of Lysippus.—Striking bust of *Antoninus Pius*, from Cumæ.—Statue of *Antinous*, like that of the Capitol, a very graceful and life-like statue, though much restored. There is an air of melancholy about the features, but the limbs are beautifully executed (F).—A semi-heroic statue of *Pallas Athene*, in Parian marble, found at Velletri, and purchased for 7200*l.*, the arms and breast new (F).—The well-known bust of *Homer*, a beautiful work of art.—PSYCHE, a fragment full of feeling, grace, and beauty, found at the amphitheatre at Capua. The surpassing loveliness of the countenance is combined with elegance of form and delicacy of attitude. It would seem, from the posture of the figure and the expression of her countenance, as if a Cupid stood on her right, and they were apparently in conversation. It is probably the most beautiful representation of Psyche in existence.—Celebrated statue, by some thought to be of ÆSCHINES, by others of ARISTIDES, discovered in the Villa of the Papyri at Herculaneum. It is as grand an embodiment of high intellectual power and calm dignity of character as was ever expressed in marble. The countenance is placid and dignified, the curling of the hair and beard graceful, the drapery exquisite. Canova considered it one of the most marvellous monuments of ancient art.—Statue of *Venus*, from the amphitheatre at Capua; the nose, arms, and part of the robe were restored by Brunelli, who put a lance in the left hand, and made the right rest on a plaster Love. The goddess is regarding herself in the shield of Mars, which is resting on her knee; beneath her foot is his helmet.—Statue of *Adonis*, from the amphitheatre at Capua; a beautifully-finished and finely-proportioned Greek work of art, much restored by Cali.—The celebrated statue of the GLADIATOR, from Herculaneum, perhaps a copy of the spear-bearer of Polycletes, or of the Athenian sculptor Cresilas; it is a most beautifully-proportioned statue, and remarkable for its noble and at the same time simple and unpretending pose.—Statuette of *Artemis* or *Diana*, in a very archaic style, found in 1760 in a small temple at Pompeii; there are vestiges of colouring, and the hair appears to have been gilded; the attitude is very characteristic of the goddess.—A remarkable archaic statue of *Pallas*, from Herculaneum.—Group called *Orestes and Electra*. The Orestes is supposed to be copied from the same original as that which served for the statue of Orestes in the Villa Albani at Rome with the name of Stephanos, a pupil of Praxiteles.—Colossal bust of *Juno*, a splendid example of the Homeric goddess.—*Aristogeiton and Harmodius* (F), a famous group, perhaps copied from the original work by Antenor at the Acropolis of Athens, carried away by Xerxes, 480 B.C., or from that by Kritios, which replaced it; both statues have been partially restored.—The 4 following figures (F) are supposed by some to have formed part of the coronation present of Attalus, King of Pergamos, to Athens, in the 2nd cent. B.C., consisting of a series of sculptures, illustrating the struggle for supremacy that took place between the various barbarian powers and the Greeks and their divinities. The scenes were arranged in a tableau along the S. wall of the Acropolis; the first represented the war between the Gods and the Giants, the second the Battle between the Athenians and the Amazons, the third the Battle of Marathon, and the fourth the Overthrow of the Gauls in Mysia

by Attalus. Following out this supposition, the statue called the *Overthrown Giant* belonged to the 1st group; over his left arm hangs a panther skin, and his right grasps the hilt of a sword. The *Dead Amazon* formed part of the 2nd group; she has fallen backwards across the spear that caused her death, her own lying broken beside her, the bared right breast shows the death wound. The *Fallen Persian* belonged to the 3rd group; the bonnet, shoes, trousers, and crooked sabre seem to show him to be an Eastern; the position of the body seems to indicate that he had not fallen suddenly, but sunk gradually down. To the 4th group may be assigned the most beautiful of the statues, that called the WOUNDED GLADIATOR; it is full of feeling, and painfully true to nature; the head probably belonged to another statue. All these statues have been slightly repaired.—The VENUS CALLIPYGE, found on the site of the Golden House of Nero at Rome, and long considered to be one of the Venuses of Praxiteles. The rt. leg, the l. arm, the whole of the l. hand, and the head are restorations. Notwithstanding these extensive additions, the statue is a very graceful group, and worthy of its fame.—*A Faun carrying the boy Bacchus on his shoulders*, a charming group of Greek workmanship (F), well restored by Albaccini from antiques of the same subject. The Faun holds in his hands the cymbals; his laughing countenance is turned towards the boy, who grasps with one hand the Faun's hair to maintain his position, and with the other holds out a bunch of grapes with a tantalising and yet playful air, while he looks down upon the Faun's laughing face with an arch and affectionate expression, which is nature itself.—The sitting STATUE OF AGRIPPINA, the wife of Germanicus. This figure was considered by Winckelmann finer than those in the Museum of the Capitol or at the Villa Albani. She sits in a cushioned chair of simple but elegant form; her posture is easy, graceful, and dignified; her hands are clasped and resting in her lap; the drapery is finely disposed, and the whole expression is that of pensive resignation.—The TORSO FARNESE, or the Torso of BACCHUS (F), a masterpiece of art, regarded by some as a work of Phidias. Nothing can be more elegant than the graceful attitude of the neck and the body, or more soft and true to nature than the exquisite delicacy of the flesh.

Returning to the S. end of the Hall of the Balbi, we turn to the rt. into a series of halls parallel to it.

1*st Hall* (D 4), containing statues of Divinities and bas-reliefs.—To the l., statues of Apollo; one of *Apollo Musagetes*, in green basalt; Apollo, in the act of repose, bends his right arm gracefully over his head, and suspends his lyre with the left.—Statues of Ceres.—Statues of Jupiter.—On the rt., Statues of Diana; *Statue of the Ephesian Diana*, in oriental alabaster, with the head, hands, and feet of bronze. This specimen of Roman sculpture is in the highest state of preservation even in the minutest details. The characteristic emblems of the *Dea Matrix*, whence arose the epithet of *multimammea*, are also well preserved. The head is surmounted by a species of circular diadem with eight chimæras; and there are three lions on each arm. On the breast are various zodiacal signs, with four winged female figures, supposed to typify the seasons.—Bust of *Alexander the Great* as the son of Jupiter Ammon, with two small horns projecting from the hair: the wry neck, which is very evident, and the dignified, but pensive features, which are so well known from other examples, leave little doubt that this is a true likeness of Alexander, flattered by the insignia of his assumed divinity. It is of the Roman period (H).

2*nd Hall* (D 5). Statues of Divinities. Several statues of *Venus*, most of them as Venus Anadyomene; they have all been much restored, and many are evidently portrait statues.—Statuette of *Venus Victrix*.—Crouching *Venus and Cupid*. Sitting statue of *Mars*, sword in hand.—Statue of Bacchus. *Bacchus and Ampelus* (restored erroneously as a Cupid), a fine group (F); the same subject as in the gallery at Florence, but in a better style.

3*rd Hall* (D 6). Satyrs, Cupids,

Atlas, and others.—On the l., Hermes of *Bearded Bacchus* (H).—*Pan* teaching Bacchus to play the flute.—*Sitting Silenus*, with cornucopia.—Statues and Busts of Satyrs.—GANYMEDE AND THE EAGLE, full of grace and beauty beyond almost any other example of the same subject (F).—Charming statue of a sleeping *Cupid*.—*Cupid* entangled in the folds of a dolphin; a curious and well-executed group, but much restored (F).—STATUE OF ATLAS sustaining a celestial globe; a very interesting monument of Roman science, and one of interest to the student of ancient astronomy. Of the 47 constellations known to the ancients, 42 may be recognised; the five wanting are Ursa major, Ursa minor, Sagittarius, Equus, and Canis minor. The date of this sculpture is probably anterior to the time of Hadrian (F). —*Æsculapius* (F), a fine statue said to have been found in the island of the Tiber at Rome, where there was a temple of that divinity.

4th Hall (D 7), called *of the Muses*, from its containing a number of statues of the Muses, chiefly from Herculaneum.—Those of *Calliope*, *Mnemosyne* and *Melpomene* are good; all have been restored.—Statue of *Meleager* in *rosso antico*. — *Hercules and Omphale* (H). —*Hercules and Iole* (F). This group is supposed to have supplied Tasso with the ideas of his fine description in the *Gerusalemme*, canto XVI.

5th Hall (D 8), called that *of the Flora*, from its containing the colossal statue known as the FARNESE FLORA, found in the Thermæ of Caracalla at Rome, and celebrated as a masterpiece of ancient Roman sculpture. Though upwards of 12 feet in height, it is so finely proportioned and so graceful, that the unnatural effect of its large dimensions is not felt. The head, the arms, and the feet were supplied by Della Porta and Albaccini, who, without any authority, gave it the character of Flora. Visconti thought that it was intended to represent *Hope*. Winckelmann considered it one of the Muses, and others have pronounced it a Venus or a Hebe. In the centre of this hall is the so called MOSAIC OF THE BATTLE OF THE ISSUS, found in 1831, in the House of the Faun at Pompeii. It is the grandest mosaic yet discovered, and measures more than 17 ft. by 8 ft. It is a most spirited and interesting composition, representing a battle between Greeks and barbarians, probably the victory of Alexander over Darius. The figures of both warriors and horses are full of life and action. Three figures are conspicuous :—that which is supposed to be the Macedonian King, who, charging bareheaded, in the midst of the fight has transfixed with his lance the Persian general before he could mount a second horse, which an attendant had brought to replace the one which has been wounded under him, whilst Darius is hurried away in his chariot, the horses of which are being urged by the charioteer to precipitate flight. One war chariot only is introduced, corresponding with the account of the battle given by Q. Curtius. The colouring is most vivid, but "the highest merit of this work, unique in its kind, is not to be sought for in faultless drawing, or in the expressiveness of each single figure, but rather in the power with which a momentous crisis is presented to us with the slightest possible means. On the rt., by the turn given to the chariot and horses, and by some telling attitudes and gestures, a picture of helplessness and consternation is given which could not be more significant or, save in an outward sense, more complete. On the l. (unhappily much defaced), the victors press forward with confident and resistless force,"—*Cic.* The border represents a river, with a crocodile, hippopotamus, ichneumon, ibises, &c.

6th Hall (D 9), containing bas-reliefs. In the centre is the splendid *Vase of Salpion*, covered with bas-reliefs representing the *Birth of Bacchus*. Mercury is represented consigning the infant child to the nymph Nysa, with Bacchantes and Fauns playing on musical instruments, who are rejoicing at the birth. A graceful wreath of vine-leaves and tendrils surrounds the rim of the vase. Over the central group of figures is inscribed the name of the sculptor, Salpion of Athens. This noble

specimen of Greek art, which has been described by Montfaucon, Spon, and other writers, was found among the ruins of ancient Formiæ, in the bay of Gaeta, and it lay for a long time on the beach, where it was used by the boatmen to moor their boats: the marks of the ropes are still distinctly visible. It was afterwards removed to the cathedral of Gaeta, where it was used as a baptismal font. It stands on a Puteal, with reliefs of Jupiter, Mars, Apollo, Æsculapius, Bacchus, Hercules, and Mercury (F).—An *old gravestone* with the statue of the defunct and his dog in relief, sometimes called *Ulysses* and the *dog Argos*.—Bas-relief of a *Bacchanalian procession*.

7th Hall (D 10.) Reliefs.—*Helen induced by the Goddess of Persuasion, Peitho, to elope with Paris*, a fine work in the Greek style; all the figures, except Cupid, have their names in Greek characters.—Orestes at Delphi.—A *Sarcophagus*, with a large relief representing the Battle of the Amazons, brought from Mileto, in Calabria, and considered to be the tomb of Eremberga, wife of Robert the Norman.—*Gladiator Scenes* from Pompeii; beneath two of the figures are the names *Bebrix* and *Nobilior*.—Roman Sarcophagus, with a rough bas-relief representing the gods present at the creation of man by Prometheus (P).—A beautiful Greek bas-relief representing Bacchus arriving for a banquet with Icarius and Erigona, and called the *Banquet of Icarius;* one Satyr supports the god, while another undoes his sandals; before the door wait Silenus and his companions.—Alto-rilievo of four figures of exquisite workmanship, supposed to represent *Apollo and the Graces*, or *Alcibiades and the Hetæræ* (F).—Beautiful bas-relief of *Orpheus and Eurydice* in Hades with Mercury.—*Puteal*, or mouth of a cistern, with a bas-relief, representing the process of wine-making by Silenus and the Satyrs. On it stands a Venus with a dolphin, on which sits Cupid holding a pigeon.—A nocturnal sacrifice to Priapus, found in the island of Capri; the male figure on horseback has been supposed to be intended for Tiberius.—*Sarcophagus*, with a bas-relief representing a Bacchanalian festival, with Bacchus in his car, and Hercules resting upon Iole (F).—A beautiful *Vase*, ornamented with bas-reliefs representing a Bacchanalian procession (H).—Two handsome candelabras, ornamented with chimæras, heads of rams, storks, &c. (F).—Vase with bacchanalian reliefs in an early Greek style (F).—A *Pedestal* of Greek marble, erected in honour of Tiberius by the 14 cities of Asia Minor, which he rebuilt after they had been damaged by an earthquake (Tacitus, Ann., II. 47: an event also commemorated by a medal). Each city is represented by a symbolical figure wearing its national costume, and distinguished by the name inscribed below it. It was found during Addison's visit in 1693, in the Piazza della Malva at Pozzuoli.

Returning again to the S. end of the Portico of the Balbi, we turn to the l. into the

Collection of Ancient Bronzes, containing the most renowned and interesting bronze castings in Italy. They were found chiefly at Herculaneum and Pompeii, and illustrate various epochs of the art of bronze-casting. This art was first practised in Egypt, and came probably through Assyria to the Greeks, who perfected it. The value of the metal excited the cupidity of the different rulers who swayed the troubled fortunes of Italy during the period succeeding the fall of the Roman empire, and the wars of the Middle Ages, and we owe the beautiful specimens here collected to the eruption of Vesuvius, which guarded for a long time, beneath lava and ashes, the treasures of Herculaneum and Pompeii. The objects are not yet numbered.

1st Hall (E 1). Animals.—*The Colossal head of a Horse*, one of the very noblest specimens of Greek art which have been preserved to our time. It is the only remaining portion of a colossal horse which stood in the pronaos of the Temple of Neptune, now occupied by the Piazza di San Gennaro. The lower orders considered it to have been the work of Virgil, and to be endowed

with miraculous powers in curing the diseases of horses; to remove the latter superstition, a Cardinal Carafa, archbishop of Naples, had the statue melted down in 1322, and the bronze converted into bells for his cathedral. His kinsman, Diomede Carafa, Conte di Maddaloni, saved the head from such Vandalism, and had it placed in his palace, where it remained until 1809.—A statue of one of the Horses from the Quadriga of Nero found beneath the ruins of the Temple of Hercules at Herculaneum.—Two deer, the size of life, very graceful and full of nature (H).

2*nd Hall* (E 2). Small Statues. In the centre, a flying Victory (H).—A lonely small statue of the *Venus Anadyomene*, found at Nocera dei Pagani. —Statue of ALEXANDER THE GREAT mounted on Bucephalus; one of the most interesting objects in the Museum. Alexander is a noble figure; the head, divested of the helmet, and bound simply with the royal diadem, is full of heroism and animation. The horse is quite equal to his rider in energy and vigour; the trappings elaborately worked, inlaid with silver ornaments. The rare occurrence of statues of Alexander, and the exquisite workmanship of this group, almost entitle it to be considered unique (H).— Equestrian statue of an *Amazon* (H).—*Bacchus and Ampelus*, from the House of Pansa (H), a very elegant small group, with silver eyes, standing on a semicircular base, inlaid with a garland of silver olive-leaves.—A *Fisherman*, holding in his left hand a basket full of fish, from the House of the Mosaic Fountain (P), where it was placed on the edge of the fountain, as though fishing in the water. Round the room.—*Silenus* bearing a weight, a statue wonderfully expressive of laborious effort. — A beautiful STATUE OF NARCISSUS, 2½ ft. high, found at Pompeii in 1865; it is one of the most perfect specimens in every way of Greek work in bronze,— The *Dancing Faun*, the most admirable statue, wonderfully typical of animal delight; it was found in 1831, in a house at Pompeii, which has been named from it the House of the Faun.—A small statue of *Fortune*, with the attributes of *Isis;* a beautiful work of art in the highest state of preservation. The pedestal and ornament on the head are inlaid with silver (H).—Various busts and small figures, and an Etruscan looking-glass, with mythological scenes on the reverse side, fill up this hall.

3*rd Hall* (E 3). Statues and busts.— The SLEEPING FAUN. The right arm bent back over the head; the disposition of the limbs, and the opened lips, are beautifully true to nature, and indicative of the deep sleep which follows active exercise. It was found in 1756 in the villa of the Papyri at H.— MERCURY IN REPOSE, the size of life. The figure inclines gently forward; the limbs are in the soft bloom of early manhood; the proportions are perfect, and the sweet expression most beautiful. It is in admirable preservation, nothing being wanting but the caduceus, of which there is still a fragment in the right hand (H).— *B. of Seneca*, with glass eyes, a speaking and most intellectual head, with ragged locks of hair falling over the brow. It is one of the finest bronze busts in the Museum (H).—Two *Discoboli* in the act of watching the direction of the *discus* which they have just thrown; most spirited and life-like figures, full of natural grace and expression (H).—A DRUNKEN FAUN reposing on the lion's skin, and imitating with his fingers the music of the castanets; an admirable work, showing the power which ancient artists had to idealise a coarse subject (H).—A small *Statue of Apollo*, holding in one hand a lyre, and a plectrum in the other; the eyes are of silver. A beautiful and precious work of art. The features are so perfectly feminine, that it has been called the Hermaphrodite Apollo (P). —Bust of Livia, with an artistical coiffure or wig (*galerus*), of excellent workmanship (H.)—Heroic statue of *Augustus* deified, holding the sceptre in his right, and the lightning in his left hand, in imitation of Jupiter (H).— Heroic stature of *Claudius Drusus*. The ring on the finger of the left hand bears the distinctive *lituus* of Roman nobility (H).—Colossal statue of Nero

Drusus in sacrificial robes, remarkable for its fine drapery, &c. (H).— Six *actresses*, or *dancers*, or, according to Winckelmann, *nymphs*, found in the *proscenium* of the theatre at H. The finest of the group is the one binding her hair with a fillet inlaid with silver, an ornament characteristic of the dancing-girls in the time of Homer.—A half statue of *Diana*, found with that of Apollo, in the Forum at Pompeii: they are both probably by the same hand.—Busts of the philosophers *Heraclitus* and *Democritus*.—Bust of *Archytas*, with his head bound with the national fillet of Tarentum; a most interesting portrait(H).—Fine and well-preserved busts of *Ptolemy Philadelphus*, and of *Ptolemy Soter*, both wearing the diadem (H).—Ptolemy Alexander (H).— Ptolemy Apion.— Bust of *Berenice;* one of the finest and most graceful portraits in the gallery. When exhumed in 1756, the eyes and lips were encrusted with silver, of which the traces are still visible (H).—Claudius Marcellus, so called,— Bust usually called of PLATO, a grand work, in the best, style of Greek art; Winckelmann calls it one of the most consummate works of art in the world.—Bust of Æl. Lepidus, very life-like.

4th Hall (E 4), chiefly Armour.— *Equestrian Statue of Nero* (P).—Bust of *Scipio Africanus*, from the Villa of the Papyri (H), "the true type of an old Roman."—*Head of a Gladiator*, with the artist's signature, *Apollonius, the son of Archias the Athenian.*— Busts of some of the Cæsars, chiefly found in tombs.

The collection of armour is contained in 3 cases. In case No. 1 are *Greek arms*, consisting of bronze helmets from Pæstum and Ruvo; suits of armour from Canosa; horse-trappings, &c., from Ruvo; and spear-heads from Pæstum. In case No. 2 are *Italian arms*, consisting of helmets from Herculaneum and Pompeii; spears from Pozzuoli, standards from Bovianum, and slings. In case No. 3 are *Gladiators' arms*, consisting of helmets from (H) and (P);—a *helmet*, with reliefs of the deaths of Priam and Cassandra, and the flight of Æneas (H);—a *round shield*, with relief of a Medusa head, crowned with an olive garland, inlaid in silver;—slings, daggers, silver and bronze buckles, &c.

Returning to the great vestibule, and ascending the stairs, we reach the *Entresol:*

This series of low rooms contains the collection of Cinquecento objects, Ancient Glass, Terracottas, and objects from Cumæ.

CINQUECENTO OBJECTS.—The Cinquecento collection contains more than 1200 specimens arranged in 2 rooms. In the *1st Room*—A Sacramental Tabernacle, in bronze, in eight compartments, designed, it is said, by Michael Angelo, and cast by Jacopo Siciliano.— A series of bas-reliefs of the Passion of Our Saviour, his Crucifixion, Entombment, and Resurrection, in alabaster, of the time of King Ladislaus, and presented by his sister Joanna II. to the monks of S. Giovanni Carbonara.—Bronze busts of Ferdinand of Aragon and of Charles V. In the *2nd Room*—A splendid bronze chest, known as the *Cassetta Farnese*, adorned with reliefs and with 6 oval intaglios on rock crystal, representing the Combats of the Amazons, between the Centaurs and the Lapithæ, Meleager and Atalanta, a procession of the Indian Bacchus, a Race in the Circus, and a Naval Action between Xerxes and the Greeks: they were executed by *Joannes de Bernardi*, of Castel Bolognese.—A numerous collection of sacramental vessels, and carved figures in wood and ivory;—a few specimens of Majolica, and of a handsome blue pottery, with the arms of a Cardinal Farnese upon it;—a series of mediæval seals;—a globe in brass, brought from the East as a present to Cardinal Borgia, and described by the astronomer Toaldo; it bears an Arabic inscription;—a bronze patera, used as an armlet, with two Arabic inscriptions;—some pictures brought from India;—and a collection of miscellaneous objects from the South Sea Islands.

The very extensive COLLECTION OF ANCIENT GLASS, arranged in one room, consists of upwards of 4000 specimens, including almost every article into

which glass is capable of being moulded. Many of the specimens show the remarkable skill which the Romans had attained in this branch of manufacture. Among them are wine-bottles, plates, water-jugs, cups, decanters, cruets, tumblers, urns, chalices, scent-bottles, pots of rouge and perfumes, funnels, bottles of medicines, fruit-dishes, necklaces, cinerary urns still containing human bones, &c. &c. The window-glass found in the villa of Diomed (P) shows how early its use had become essential to domestic luxury. Among the vases is a blue one of remarkable beauty, containing human ashes, discovered in a tomb attached to the House of the Mosaic Columns (P) in 1837. It resembles the Portland vase in style, grace, and elegance of execution. The reliefs, representing vintage scenes, are in white smalt. When discovered it was broken, but the fragments were carefully collected, and the whole has been restored with great skill. There is a flat vase with a handle in the same kind of glass, on a stand; and a very fine though broken specimen of a tazza, made up of fragments of coloured smalt and glass remelted, in the centre of the room. The collection of lachrimatory vessels, &c., in coloured glass and smalt, from Magna Græcia, is inferior to that in the British and other Museums.

TERRE COTTE, or UNPAINTED and COARSER POTTERY.—This extensive collection is arranged in 3 rooms. The 1*st Room* contains principally specimens of the coarser vessels connected with domestic economy, very similar to those now in use in this country. In the recess of one of the windows are two *Gliraria*, or cage vases, in which the ancients fattened dormice (*glires*), which they considered as a great culinary delicacy. In one of the presses is a fine bowl with low reliefs in red Arezzo ware, covered with bas-reliefs, and with the hospitable inscription, BIBE, AMICE DE MEO.—In the 2*nd Room* are several Etruscan sepulchral urns in terracotta, each having a recumbent figure on the lid; and near the window two colossal statues of Jupiter and Juno, or Æsculapius and Hygeia, found at Pompeii; 2 puteals, or mouths of cisterns, with reliefs. On one of the walls are the celebrated Volscian bas-reliefs found at Velletri, formerly in the Museo Borgia there; they are unfortunately mere fragments, but in a fine early or Etruscan style: they represent warriors on horseback and in chariots; traces of painting still exist on them. In one of the presses is a curious collection of those money-boxes, still used in many countries on the Continent, in Italy called *Carosello* and *Salvi Denari*, in which coin can be introduced but not withdrawn without breaking the vessel, a mode used by children and the lower orders to deposit their savings: in one of these vases are the hoardings of an inhabitant of Pompeii, 18 centuries ago, consisting of several coins of the reign of Vespasian. The collection of earthenware lamps, in such general use in Roman times, is very extensive; one for 10 circular wicks, and another in the form of an ancient galley, are elegant.—In the 3*rd Room* the presses are filled with reliefs in terracotta, with small busts, votive figures, legs, arms, &c., statuettes, and numerous unpainted vases, some with Etruscan forms; a series of *ex votos*, or offerings for cures effected—amongst them a human head strongly studded with pustules of small pox—chiefly discovered about Calvi, the ancient Cales.

Recrossing the great stairs, we reach the

CUMÆAN COLLECTION, arranged in 2 rooms. It was formed by the late Prince of Syracuse, and purchased by the Prince of Carignano, who presented it to the Museum. It consists exclusively of objects discovered in excavations made at Cumæ, principally of vases in terracotta, and bronzes.—In the 1*st Room* are many specimens of coloured glass, ladies' ornaments, such as combs, toothpicks, a paper-knife, some good Greek jewellery.—In the centre of the 2*nd Room* a head or mask in wax, found in a tomb, and supposed to be the portrait of its occupant. One of the vases in terracotta, in this room, in the Italo-Greek style, with bas-reliefs of 12 figures representing the combats of

the Amazons and Lapithæ, is particularly worthy of notice. There are several fine Italo-Greek or Etruscan vases.

Returning to the staircase and ascending to the—

First floor:

(rt.) COLLECTION OF GOLD AND SILVER ORNAMENTS, AND VASES, CAMEOS, GEMS, AND ARTICLES OF FOOD, COLOURS, &c. (*Oggetti preziosi*) (F).—This room is surrounded by presses.

Among the objects in silver in the presses to the l. may be mentioned,—A silvèr vase from Herculaneum, with reliefs representing the Apotheosis of Homer.—Silver mirrors, with reliefs of victories.—A very curious *sun-dial* in the singular form of a shoulder of bacon; on its surface are engraved the names of the months, and certain lines to enable the observer to determine the hour by the projection of the shade cast by a style upon them; from gnomic considerations it would appear that this singular little instrument was constructed rather for the latitude of Rome than for that of Pompeii, where it was found.—Another remarkable specimen in the same press is what from its form appears to have been a *reading-glass*, or concavo-convex lens: the decomposed state of the glass prevents its magnifying powers being now tested.—Three very handsome *tripods* or incense-burners.—Two very beautiful cups with rich foliage in high relief.—Two small vases with reliefs of male and female centaurs and lovely Cupids.—A series of silver vessels found at Pompeii, in the House of Meleager.—A collection of rings from the Greek tombs of Armento in the province of Basilicata.—A collection of plate, including jelly-moulds, dishes, &c., discovered at Pompeii in 1836.—Near here, upon a marble pedestal, are exhibited 2 very beautiful Greek *earrings*, discovered near Taranto, given to the Museum by Baron Chatillon.

Among the objects in gold in the presses to the rt. may be mentioned,—Gold chain, armlet, necklace, matrimonial ring, and earrings, found with a female skeleton in the House of Diomed at Pompeii.—Armlets with serpents' heads, some with inscriptions, from the same place.—Graceful *brooches* with small figures of Bacchus and other divinities.—A series of gold articles from the tombs at Ruvo, celebrated for their Etruscan vases, consisting of a lady's necklace formed of heads of the bearded Bacchus, acorns, &c.—Earrings richly chased.—Two small coloured smalt bottles, on handsome gold stands, to contain perfumes.—A handsome *necklace* from S. Agata dei Goti, the ancient *Saticula*. — Rings from Herculaneum and Pompeii, one with the finger-bone of the wearer still in it. — A Roman *bulla* worn round the neck.—An elaborately worked *circlet in gold*, for the head, set with garnets, from Frassana.—*Ibex* or *bouquetin*, in massive gold, from Edessa in Asia; it belonged to the Museo Borgia.—Gold-leaf, necklaces, earrings, fibulæ, hair-pins, &c.—Upon a pedestal stands the large *gold lamp*, discovered near the sea-gate at Pompeii in 1863, with other gold ornaments.

Before the window is the celebrated *Tazza Farnese*, in onyx or sardonyx, considered as the most precious object of its kind that has been preserved to us. It consists of a shallow cup of 8 inches in diameter, richly decorated with reliefs both within and without. Outside it is ornamented with the head of Medusa, covering the whole surface; within with a richly sculptured group of seven figures, which have given rise to much antiquarian discussion as to the subject it represents. Visconti considers it to refer to the fecundation of Egypt produced by the overflowing of the Nile, personified by the figure of an old man seated beside a tree, and a female on a sphinx; whilst Quaranta supposes it to be relative to the festival of the harvest, instituted by Alexander the Great when he founded Alexandria.

The presses on the right-hand wall contain, first, several articles of food and of household use—dates, walnuts, figs, pine-kernels, pomegranate-seeds, eggs, oil desiccated, a purse with coins of the reign of Vespasian, &c. Not the least curious object here is a loaf of bread on which is impressed the baker's name, Q. CRANIUS, and several of the

eighty loaves discovered in a baker's oven at Pompeii in 1862. Portions of nets, with the needles used in making them; jars, in earthenware and glass, containing oil, olives, and grain; corks for bottles; and a slab with spatula which belonged to a Pompeian apothecary. There are also several carbonized remains of wearing apparel, of ropes, nets, sea-shells, such as tritons, cones, cypreæ, &c., still preserving their colours. In one of these presses is a purse, containing coins of the reign of Claudius, found with a skeleton in a house at Pompeii. In two others are preserved the contents of a colour-dealer's shop, consisting of masses of different pigments, all metallic, of sulphur, pumicestone, talc—in this case a variety of foliated gypsum; and in that on the rt. of the entrance is a large specimen of Amianthus tissue, used in burning and collecting the ashes of the dead—it was found in a cinerary urn near Vasto, in the Abruzzi; beneath are some interesting sculptures in ivory discovered at Pompeii, amongst which a small statue of Hercules, nearly copied from the Ercole Farnese; fragments of a group which appears to have been a copy of the Toro Farnese; and a small statue of Venus, remarkable for its gold-leaf coating.

In a number of glass cases in the centre of the room is the very rich series of cameos, intaglios, rings, &c. Among them may be noticed.—In the 1*st case*, —*Venus at the bath*, with 6 figures, in sardonyx.—*Victory in a car*, in agate.—A very beautiful cameo, representing *Jupiter destroying the Titans*, with the name of the artist, Aphenion.—Fine head of Medusa.—Iola with the club of Hercules.—Copy of the part of the Toro Farnese group which represents the son of Antiope releasing Dirce from the bull's head, and which is said to have been used under M. Angelo's direction in the restoration of that celebrated specimen of ancient statuary.—Good head of *Augustus*, and one of Tiberius in paste.—Excellent likeness of *Galba*. In the 2*nd case*, Ajax and Cassandra.—*Perseus*, with the name of the artist, Dioscorides.—*Artemis reposing*, with the name of the artist, Apollonius.—Cornelian in the form of a bulla, with the heads of Marcus Aurelius and Lucilla engraved upon it.—Cornelian with the head of Apollo, surrounded by the 12 signs of the Zodiac. In the 3*rd case* are several specimens of onyx and cornelian prepared for the work of the cameo engraver. The 6*th case* contains a very rich collection of *finger-rings*. One from Ruvo has a large but coarse emerald: the stone is pierced with a cavity, in which poison is supposed to have been secreted.—A massive gold ring with a fine male head, probably of Marcus Brutus, with the name of the Greek artist Anaxalas beneath: it was discovered in a Roman tomb near Capua.—One ring has an historical interest, a cameo with a comic mask; when discovered at Pompeii, Charles III. had it mounted as a ring, which he wore for years. On embarking to assume the crown of Spain, he took it from his finger, saying he would carry away nothing from the kingdom he had governed so long, ordering it to be replaced in the Museum.

Beyond the collection of Oggetti Preziosi is the so-called

RESERVED CABINET, or *Raccolta Pornografica* (G), open to male visitors only.

Opposite to the collection of Oggetti Preziosi opens

The NUMISMATIC COLLECTION, contained in 5 rooms (H 1, 2, 3, 4, 5), arranged and catalogued by Cav. Fiorelli. It contains nearly 40,000 specimens, and is particularly rich in medals and coins of Magna Græcia, Sicily, and of the Middle Ages. The modern coins preserved at the Mint have been added to it, as well as a series of Papal medals given by Pius IX.

From H 5 a door on the l. leads into

THE SANTANGELO COLLECTION (J), a very important addition to the Museo Nazionale, purchased from the

heirs of the late Count of St. A., long one of the ministers of Francis I., by whom it was formed. It has been very tastefully arranged in 3 halls by Cav. Fiorelli, who has published a catalogue of one of its most important portions—the Numismatic Series, consisting of several thousand coins, particularly rich in those from Magna Græcia and Sicily. In the 1*st Room* are the presses containing these coins, and in open cases are exhibited a series of cast tokens in copper, denominated Æs Grave, of the several towns of Italy; and of the medals of the Popes, other Italian sovereigns, and of celebrated national characters. Around have been placed some good Etruscan vases; and on the walls are some *mosaics*, one of Mercury and Hope, very good; also two others of a cockfight, and a panther. In the 2*nd Room* have been arranged the bronzes, Greek and Roman armour, ancient glass, terracotta figures, and lamps. In the 3*rd Room* are the Italo-Greek vases; a Patera of unusually large dimensions on a stand in the centre of the hall; an extensive series of Rhytons or drinking-cups in the form of heads of animals of every kind, &c.

From here a door leads into

THE COLLECTION OF ETRUSCAN OR ITALO-GREEK VASES (K).—One of the most important in Europe. It contains about 4000 specimens, all from Southern Italy and Sicily. They consist principally of painted vases found in tombs. A proper catalogue of them is much needed. The choicest specimens are placed upon pedestals. The rooms, 7 in number, are paved in ancient mosaics, all greatly restored. The 1*st or Circular Hall* (K 1) contains several of the smaller vases from Southern Italy, the ground in general black, the paintings white or coloured; the large black vases with gilding on the neck, in the form of an Etruscan necklace, are from Cumæ, closely resembling those from Cyrenaica in the British Museum. —In the centre of the room, on an old mosaic table, is a large vase, found at Armento, on which is represented the Gods presiding over the feasts of the *Ambervalia*.—Three vases in the style of those from Cervetri, with rude black and red figures arranged in zones; one with representations of lions, antelopes, and other animals.—In the presses are several for domestic use in coarse black ware, similar to those found at Cervetri, Chiusi, and Sarteano, &c., in Tuscany. 2*nd Room* (K 2). The mosaic here, from the villa of Diomed in Pompeii, is formed of coloured marbles, and represents flowers and naval emblems.—Near the window are two small models of tombs from S. Agata dei Goti and Pæstum, showing how the vases of the collection have been found. — In the presses are specimens from the Basilicata, Terra di Lavoro, in an inferior style of art. On pedestals are,—Meleager and the boar hunt.—Marriage of Bacchus and Ariadne.—Marsyas sentenced to be flayed alive (a red vase).—Orestes and Electra sitting on the tomb of Agamemnon, with their names in Greek letters. Combat with the Amazons on one side, and Theseus and Antiope on the other. 3*rd Room* (K 3). The floor a handsome black and white mosaic from Pompeii. Vases chiefly from Apulia and the Basilicata. On pedestals are,—Dædalus and Icarus—Cupid in a car, from Cumæ.—Hercules in the garden of the Hesperides, and the death of Archemorus, son of Lycurgus, King of Thessaly and Eurydice, with Greek inscriptions from Ruvo; the handles Gorgon heads. 4*th Room* (K 4). Vases from the province of Bari. The white and black mosaic on the floor represents sea monsters and dolphins, surrounded by the walls of a town, and a fisherman with his landing-net in the centre. On the pedestals,—Ajax and Cassandra, vase with Gorgon head handles, from Ruvo.—Andromeda, from Bari.—The celebrated *Darius vase*, from Canosa; the paintings on it represent Darius meditating the conquest of Greece, with Jupiter and Pallas above assuring Greece of their support: below is seen the minister of Darius, seated at a table, receiving the subsidies from certain towns, and holding a tablet, on which is written in Greek characters "8 talents," probably the amount lying

before him in a bag; all the principal figures have their names affixed in Greek letters.—A beautiful *balsamario*, or bottle-shaped vase, with reliefs of the flaying of Marsyas, with Apollo and the Muses looking on.—On another large vase from Canosa are paintings representing the sacrifice at the death of Patroclus; the funeral pile, with the words Πατροκλου Ταφος, "the tomb of Patroclus," on it; whilst a human sacrifice has been made, and other victims await their fate, Achilles pours out libations; on one side the body of Hector is seen attached to the car that was to be drawn three times round the bier; the old man with a lyre is supposed to represent Homer. *5th Room* (K 5). The mosaic here is in white, black, and coloured marbles. In this apartment are some of the finest vases, as regards execution, in the Museum; most of them from Nola.—On pedestals are—a vase, on which is represented the *Burning of Troy*, with the leading incidents of the closing scene of the Iliad. At the altar is Priam, prepared to receive the deathblow from Pyrrhus, while the dead body of Polites lies at his feet, Hecuba is sitting disconsolate on the ground, and Ulysses and Diomed stand by, spectators of the scene. Beyond this group is Ajax threatening Cassandra with death, as she clings to the Palladium for safety. In the distance, Æneas is seen with Anchises on his back, and leading Ascanius to the ships. This vase, which is perhaps the pearl of the collection, was found at Nola, enclosed in a rough terracotta outer case, and in as good preservation as the day it came out of the potter's furnace. It is marked with the Greek word ΚΑΛΟΣ, three times repeated, to signify how beautiful it was considered by the ancients: it contained human ashes.—The *largest known painted vase*, being 5ft. 8 in. high, and 7 ft. 2 in. in circumference, the principal subjects being combats of the Greeks and Trojans, of Achilles and Penthesilea, &c., from Ruvo.—A very beautiful vase or olla, with a representation of the Greek *Nedinia*, or Roman *Vinalia*, the closing feast of the vintage, with a sacrifice to Bacchus, found at Nocera.—A two-handled vase, with Bacchus and Ariadne. *6th Room* (K 6). The floor here is formed of a mosaic from Herculaneum, in coloured marbles. A great number of the vases in this room are painted with black figures on a red ground, different from the majority of those of Magna Græcia: many are from Vulci and Etruria, properly so called. On a pedestal is,—a *Balsamario*, or bell-shaped vase, with paintings representing the story of Cadmus and the dragon; there are several figures, with their names, and that of the painter, Asteas.—In the presses around is a fine collection of pateræ, or shallow vases with handles, many having representations of fishes and animals; there are a splendid pair with white wreaths of vine-leaves inside and figures out.—The series of coloured painted vases in this room is also very beautiful. *7th Room* (K 7). The presses here are filled with vases of a miscellaneous kind; the drinking-cups in the shape of bearded heads of men, of horses and stags, are very beautiful.—On a pedestal is,—a large vase from Ruvo, *Orpheus and Eurydice*.—In the presses,—A very valuable vase representing the sepulchral cippus of a certain Laius, surrounded by plants of the funereal asphodelus, with a Greek inscription.—A large one of Theseus slaying the Minotaur, and another of Hercules and Centaurs, are in the best style of ceramic painting.—A fragment of a large vase, with a portion of a composition full of spirit and anatomical expression, of the Titans attempting to reach Olympus.—A small *Balsamario* from Locri, with a lovely female figure playing upon a lyre, with the inscription, Καλεδοκες, "How pretty you are."

A door leads from the last room of the Italo-Greek vases into the 2 large halls containing the

Collection of Smaller Bronzes (L). These, nearly 20,000 in number, are chiefly from Pompeii, and bring before us the objects in every-day use by the inhabitants of a South Italian city at the beginning of the Christian

era. The most remarkable specimens are placed in the centre of the rooms.

1*st Room* (L 1). In the centre,—On an old table, a kitchen range, with boiler, the lid ornamented with a head of Mercury.—The celebrated *Candelabra from the Villa of Diomed*, one of the most elegant specimens of an antique lamp yet discovered. It stands 3 ft. high. On a rectangular plinth rises a rich pillar, surmounted by a capital. On the front of the pillar is a comic mask, and on the opposite side the head of a bull, with the Greek word Bucranion. From the extreme points of the abacus, four ornamented branches project; the lamps which now hang from them, though ancient, are not those which belonged to the stand, and were not found with it. The pillar is not placed in the centre, but at one end of the plinth. The space thus obtained may have served a stand for the oil-vase used in supplying the lamps. The plinth is inlaid with silver, representing vine-leaves, grapes, &c., the leaves of which are of silver, the stem and fruit of bright brass. On one side is an altar with a fire upon it; on the other a Bacchus naked, with his thick hair plaited and bound with ivy. He rides on a panther, and has his l. hand in the attitude of holding reins; with the rt. he raises a drinking-horn. This lamp is placed on an old table of variegated marble.—*Iron stocks* found in the quarter of the soldiers at Pompeii, consisting, like those still seen in some of our English country towns, of a set of square spaces for the legs on an horizontal bar, closed by another moveable one; four skeletons were found with this instrument of punishment, and are supposed to have belonged to prisoners at the time the town was overwhelmed; and a circular one, also with spaces for the legs, round which the culprits must have sat, the legs confined in the same manner. In the presses:—A number of *lamps* and *lamp-stands*, of remarkable variety and grace of form, some with handsome reliefs. *Kitchen utensils*, such as caldrons, pans, frying-pans, flesh-hooks, moulds in the form of hares, rabbits, birds, &c.; an egg-boiler with 29 holes. *Weights and measures*, many similar to those now in use at Naples: the weights are of serpentine, lead, and porphyry; on the lead ones are the inscriptions *Emis* and *Habebis*; a pair of scales has its beam graduated with a movable weight attached to it, to mark the fractional parts; one of the steelyards is marked on the beam with Roman numerals from X to XXXX, and bears an inscription stating that it had been compared with the standard in the Capitol—EXACTA. IN. CAPITOlio—during the reign of Vespasian. Several of the counterpoises of these steelyards present forms of interest; one of them is in the form of a bust of Rome Triumphant, wearing a helmet on which are small figures of Romulus and Remus. Locks, door-handles, swords, sacrificial vsssels, &c., are among the other objects in the presses in this room.

2*nd Room* (L 2). In the centre,—Two *bisellia*, in bronze, with inlaid ornaments in silver, and heads of horses and swans, of beautiful workmanship.—A *triclinium*, used by the Romans at their meals.—A beautiful *tripod* for a brazier, each arm ornamented with winged sphinxes, and the rim of the brazier itself decorated with reliefs of flower-wreaths and bulls' heads.—A fine *tassa*, or flat bowl, with inlaid flowers in silver.—A *lectisternium*, inlaid with silver and red mastic.—A marble table, enclosed in a bronze rim, and supported on very graceful legs, on each of which is a figure in relief, holding a rabbit.—A winged Victory, on a globe, holding a trophy in the right hand, the whole supporting a marble slab.—A Roman *congius*, or measure of capacity, bearing also an inscription of having been verified at the Capitol in the 6th year of the reign of Vespasian. In the presses:—*Surgical instruments*, differing little from many now in use; one is very similar to the *speculum uteri* which was invented as a new instrument in modern times.—*Writing materials*, which comprise numerous ink-vases

with remains of ink; one of which with seven faces, found at Turricium, the modern *Terlizzi*, in the province of Bari, has on it the seven divinities that presided over the days of the week, inlaid in silver; it is probably of the time of Trajan. Amongst the other objects of this class are—the *calamus*, the style and its case, the *tabulæ* or tablets covered with wax and separated from each other by a button or umbilicus, which prevented the pages touching when closed, and a reed cut in the form of a modern pen.—*Musical instruments*, comprising the flute, the sistrum, cymbals of brass, and a singular clarionet without lateral holes, but surrounded by metal tubes, the real object of which has never been satisfactorily explained.—*Tesseres*, or *tickets* for the theatre, bearing numbers.—*Bells for cattle* present no difference from those which are still in use in the country; fish-hooks, &c.—The *articles for the toilet* comprise mirrors of metal, pins, ivory bodkins, rings, necklaces, combs, earrings, bracelets, hairpins, the ornaments called bullæ, and pots for rouge.—The distaffs, spindles, thimbles, and small spinning-wheels show what were among the occupations of the Roman ladies.—A very curious instrument of seven tubes in ivory covered with bronze, similar to the modern bagpipe of the Abruzzi mountaineers, or *Zampognari*, found in the barracks at Pompeii.—A portable stove, in the form of a mediæval castle, having towers at each corner, with a compartment surrounding for heating water, on the same principles as in our modern kitchen-ranges; the machicolations are supposed to have been used to support spits over the central brazier.—A drinking-cup for libation, with a stag's head, the eyes inlaid with silver.—Two beautiful double-handled water-pots, with silver inlaying; on one handle the name of the owner, Cornelia Chelidon, from Herculaneum.—A very curious vessel for heating water, on the principle of our modern tea-urns, having, like the Russian *samovars*, a space for charcoal in the centre.—Other articles in these rooms include loaded and ordinary dice, door-hinges of bronze, locks, keys (a set of which were found with a skeleton in the House of Diomed at Pompeii), latches, bolts, door-handles richly worked, screws; metal articles of horse trappings, and harness, bridles, stirrups; kitchen pots, sieves, tongs; children's toys, &c.—Near the window are:—Two curule chairs, one of bronze gilded; and several leaden vases, used for collecting water.

3rd Room (L 3) is decorated in the Pompeian style. In it are:—A *triclinium*, consisting of 3 bronze bedsteads, inlaid with silver;—2 large money-chests, strongly bound in iron and bronze, one discovered in 1864, near the Sea Gate at Pompeii, the other, more decorated still, with bronze figures in relief, from a house on the Via di Stabiæ in the same town; both were empty of valuable contents when opened.

The Collection of Papyri (M), placed in a series of rooms in the l. wing on ascending the great staircase, before entering the picture gallery.—This collection excites the strongest interest, not merely for the intrinsic value of the ancient writings, but also for the skill with which masses of blackened matter, buried for centuries, and changed by the action of air and moisture into what were at first considered to be sticks of charcoal, have been unrolled and successfully deciphered. Nearly the whole collection was discovered in 1752, in a suburban villa at Herculaneum, in a small room which had evidently been a library, for the papyri were ranged in presses round the walls of the apartment. The workmen destroyed those which were first discovered, thinking that they were mere pieces of charcoal; but on the opening of this room the remarkable arrangement of the rolls excited curiosity, and led to the discovery of Greek and Latin words. The whole collection in the villa was then carefully preserved, and deposited in the Royal Museum at Portici, together with seven inkstands of various forms, a stylus and its case, bronze busts

of Epicurus, Zeno, and Hermachus, bearing their names in Greek letters, and other articles which were found in the same apartment. The first person who suspected the real character of the papyri was Paderni, who, in a letter to our countryman Dr. Mead, expressed his conviction that the supposed sticks of charcoal were MSS. altered by the action of the fire. A long time elapsed after this discovery was verified by further observations before any practical means of unrolling the papyri was devised. The papyrus was formed of thin laminæ of the vegetable tissue of the rush whose name it bears; and these laminæ were pasted together so as to form a long narrow sheet varying from 8 to 16 inches in breadth. The surface was polished with some hard substance, and the ink was then applied with a reed or *calamus*. This ink, however, being a simple black fluid, without a mordant, was liable to be effaced by the application of moisture. The utmost skill and caution were therefore necessary in unrolling the papyri to preserve uninjured the writing upon their surface. Mazzocchi tried in vain the plan of placing them under a bell glass in the sun, believing that the moisture and heat would detach the leaves. The Padre Piaggi at length invented an ingenious machine for separating and unrolling them, which, although tedious in its operation, is still used as the best that has yet been suggested. Sir Humphry Davy visited Naples for the purpose of ascertaining whether the resources of chemistry could not be made available in discovering a more expeditious and certain process of unrolling. After analysing several papyri, he tried various experiments with more or less success, but at last he relinquished the undertaking, from disappointment, it is said, at the failure of his plans. The number of papyri now exceeds 1750, of which about 500 have been successfully unrolled. Several volumes of the transcripts have been published —3 in 1861, and 2 in 1862. No MS. of any known work has been discovered; and so far as the examination has yet advanced, the library seems to have consisted chiefly of treatises on the Epicurean philosophy. Two books of a Treatise de Naturâ by Epicurus, and some on Music, on Vice and Virtue, and on Rhetoric by Philodemus, a philosopher from Syria, who appears to have visited Rome in the time of Cicero, are the most important of these discoveries. Nearly all the MSS. have lost their first leaves, but the titles are repeated at the end. They are written in columns containing from 20 to 40 lines in each, and without stops or marks of any kind to indicate the terminations of sentences or the divisions of words. The letters of the Greek MSS., with the exception of the ω, are all capitals; some of them are peculiar in form, and bear accents and marks of which all knowledge has been lost. The A, Δ, E, Λ, M, P, and Σ, as Winckelmann pointed out nearly a century ago in his letter to Count Bruhl, differ in character from all other examples of ancient writing with which we are acquainted. The columns are from 3 to 4 inches in width, and are separated from each other by spaces of about an inch; they are also in some cases divided by red lines.

A number of bills or contracts on two tablets (dyptychon) or three tablets (triptychon) were discovered in Herculaneum in 1876, and have been removed here: specimens are in course of publication by the director of the Museum, but they do not offer any particular interest.

A very curious fragment, consisting of a portion of volcanic ashes, on which are impressed a piece of a papyrus from Pompeii, has recently been placed here, the only literary fragment yet discovered in that ruined city; it appears to belong to a legal document relative to the transfer of property.

Having now gone over the most interesting portions of the antiquarian collections, the visitor must retrace his steps to the Great Staircase, out of which, on the l. or eastern side, opens

A room (N) corresponding to that of the gems, &c., on the other side, containing copies of Pompeian paintings,

The next room to it (O) contains the engravings and some drawings of the great masters, &c.; the most remarkable objects to notice here being:—In presses,—a series of volumes containing a rich collection of engravings formed by Count Firmian, Minister of Maria Teresa, and which, being part of the library at the royal palace, were removed here. In the same presses are 3 good engraved silver plates attributed to *A. Carracci*; and on the walls some cartoons of men in armour attributed to *Michel Angelo*, especially a Venus and Cupid kissing, a superb work; and others by *Raphael*, *An. Carracci*, *Domenichino*, *Correggio*, *Mazzola*, the *Zuccheris*, *L. da Credi*, &c. On stands,—3 busts of Pope Paul III., one attributed to *Michel Angelo*; and upon a bracket,—a bronze one of Dante, said to have been taken from a cast after death, but of the history of which little is known; it appears, however, to date from a very early period. In the centre of this hall are preserved the drawings and plans of the discoveries at Pompeii, especially interesting as showing the state in which the different buildings were when uncovered.

From the antechamber of this hall we pass into

THE PICTURE GALLERIES (*Pinacoteca*), containing upwards of 500 paintings, many of which were brought from Rome, having formed a part of the Farnese collections. Those of the Neapolitan school are unique in the history of art, nowhere to be studied so well as here. The catalogue gives merely the numbers, the name of the painter, and the subject, without any reference to its history.

1*st Room* (P. 1). *Roman School.* The paintings most worthy of notice here are—5. *Claude*, A Sunset on the Sea.—27. *Sassoferrato*, The Adoration of the Shepherds, has a cheerful effect, which is unusual for the age in which the painter lived (1635).—46. *Polidoro da Caravaggio*, Jesus falling beneath the cross.—Of the several supposed copies from Raphael, the only one worthy of notice—28—is an indifferent copy or replica of the beautiful Madonna delle Grazie in the Bridgwater Gallery.

2*nd Room* (P 2). *Parma and Genoese Schools.* 1. *Ber. Strozzi* (*Capuccino*), Head of a Monk.—2. *Castiglione* A pretty composition of a Woman and Child.—14. *Schidone*, Christian Charity.—35. *Parmegianino*, The City of Parma as Pallas, unarming the young Alessandro Farnese.

3*rd Room* (P 3). *Lombard School*, or of *Cesare da Sesto*. 1, 23. *Schidone*, Portraits of the Shoemaker, and of the Tailor of Pope Paul III.—12. *Parmegianino*, pretended Portrait of Amerigo Vespucci.—11. *Bernardino Luini*, St. John the Baptist.—17. *Cesare da Sesto*, A large Adoration of the Magi; full of mannerism, and with much useless and oppressive richness in the accessories.—24. A curious triptych of the early Lombard School, representing the Nativity, the Visitation, and the Adoration of the Magi.

4*th Room* (P 4). *Venetian School.*—4. *Alvise* (*Luigi*) *Vivarini*, The Virgin between St. Thomas and St. Bernard; much rubbed and daubed over; a good early specimen of the master.—6. A pretended Portrait of Anne Boleyn, attributed to *Sebastiano del Piombo*.—8. *Sebastiano del Piombo*, "Head of a Monk;" considered by Crowe and Cavalcaselle to be a portrait of Pope Clement VII., "executed with surprising clearness and force of character and expression."—39. *Il Moretto*, Our Saviour bound; a fine little work in the painter's broad silvery manner, and modelled with extreme care.—49. *Schiavoni*, Christ before Herod.—8, 13, 16, 22, 25, 28, 41, 44, 47, 51, 52, 55. *Canaletti* (B. Bellotti). A series of views of Venice, small but good.—56. *Girol. da Santa Croce*, Martyrdom of St. Lawrence.

5*th Room* (P 5), called the SALA DI CORREGGIO, contains sixteen pictures, nearly all masterpieces—

1. *Salvator Rosa*, Christ Disputing with the Doctors. He "paints the most brutal people round the helpless child," *Cic.*—2. *Sebastiano del Piombo*; Madonna covering up the Sleeping Child, a picture of great celebrity and beauty.—3. *Correggio*, The "ZINGARELLA," or the "Madonna del Coniglio," a most beautiful and touching composition. It represents the Madonna resting during the flight out of Egypt, with the infant Saviour sleeping in her lap; above are angels in a cloud of palms. "Correggio here brings out the maternal element with a certain passion, as though he felt he could give no higher meaning to his type." It derives the name of "Zingarella" (or the Gipsy) from the white bands plaited into the hair of the Blessed Mother, and that of the "Madonna del Coniglio" from the rabbit (*coniglio*) in the foreground.—4. *Van Dyck*, portrait.—5. *Titian*, Danaë and Cupid: a beautiful picture painted for Duke Ottavia Farnese, in 1548. Perhaps defective in drawing, but more pleasing than his celebrated Venus in the Uffizii at Florence, the colouring being even richer, and the attitude and expression more delicate.—6. *Correggio*, The Sleeping infant Saviour.—7. THE MARRIAGE OF ST. CATHERINE; a small picture, admitted to be one of the happiest examples of the grace and harmony of colour for which Correggio was remarkable. The subject, taken from one of the legends of St. Catherine of Alexandria, represents her betrothal to the infant Saviour, who is placing the ring upon her finger, while the Madonna, one of the sweetest faces which Correggio ever painted, guides his hand with an expression of tenderness. "That the Child should look up questioningly to the mother at the strange ceremony, is quite a feature in the manner of Correggio, who could never conceive children other than *naïve*," *Cic.* In the countenance of St. Catherine meekness and beauty are combined with innocence and gracefulness. She holds the palm-branch of martyrdom in her right hand, while the sword lies upon block on which she kneels.—8. *Titian*, PORTRAIT OF POPE PAUL III., a half-length figure, sitting in an armchair. 11. *Titian*, FULL-LENGTH PORTRAIT OF PHILIP II. of Spain; a masterpiece of portraiture, powerfully expressive of the projector of the Armada.—12. *Spagnoletto*, St. Sebastian, 1651, "remarkable as the last picture of his, painted with feeling," *Cic.*—13. ST. JEROME startled from his prayers by the sound of the last trumpet; a picture hardly to the surpassed in power of execution and truth of colouring.—15. *Guercino*, The MAGDALEN in prayer, her eyes swollen with weeping, and her countenance expressive of the deepest penitence, but still retaining all her charms.—16. *Rubens*, Head of Friar.

6th Room (P 6), called the SALA DI RAFFAELE, also containing masterpieces, some of which are temporarily removed to the room of engravings (0).

17. *Giulio Romano*, The "Madonna della Gatta," one of the finest of Giulio's works. It is a repetition of Raphael's Holy Family called "The Pearl," in the Museum of Madrid.—"The additions made by the pupil are mere desecrations, such as the cat, the transformation of Elizabeth into a gipsy, &c." *Cic.*—18. Portrait of Cavaliere Tibaldeo, formerly attributed to Raphael.—20. *Raphael*, La Madonna del Divino Amore. "Elizabeth wants the child Christ to bless little John kneeling on the left, and leads him gently by the hand. Mary prays as if confirming it; she has let go her hold of the Child on her knee, rightly, for, if he is capable of blessing, he must also be able to sit firm. It is just in traits of this kind that later art is so poor. The execution must be the work of pupils," *Cic.* It was painted for Lionello da Carpi.—21. *Andrea del Sarto*, the famous copy of Raphael's PORTRAIT of LEO X., sitting at a table, and attended by the Cardinal Giulio de' Medici (afterwards Clement VII.) and Cardinal de' Rossi. It has often been maintained, that this picture is the original, and that the picture at Florence is the copy. This assertion,

however, is totally at variance with the history of the copy as related by Vasari. It appears that when Federigo II., Duke of Mantua, passed through Florence on his way to Rome to pay his respects to Clement VII., he was so struck by the beauty of Raphael's picture, then hanging in the palace of the Medici, that he begged the Pope to present it to him. The Pope granted the request, and sent orders to Ottaviano de' Medici, then Regent at Florence, to have the picture removed to Mantua accordingly. Ottaviano, unwilling that Florence should lose so fine a work of art, employed *Andrea del Sarto* to paint an exact copy, which was sent to Mantua, and received by the Duke with great satisfaction. Even Giulio Romano, who was then living at Mantua, had no suspicion of the originality, and it was only when Vasari arrived at Mantua that he was undeceived. Vasari had been a pupil of Andrea del Sarto, and was an inmate in the palace of Ottaviano de' Medici when Andrea was painting his copy. He was therefore a witness of the whole transaction, and as a proof of the fact he pointed out to Giulio Romano the sign made by Andrea to distinguish his work, adding that this sign was necessary because, when the two pictures "were together, it was not possible to say which was by Raphael, and which by Andrea." This sign, it is said, was Andrea's own name, written on the edge of the panel, and therefore concealed by the frame; had it been kept it would have settled the matter long ago. "We miss in the Naples 'Leo' the perfect keeping, ease, grandeur, modelling, and relief of form; the peculiar flavour of art which distinguish Sanzio from del Sarto. The Mantuan double, of less simplicity in the outline than Raphael's, has a contour with a twang of Andrea's accent in it; chiaroscuro of comparatively little massiveness, shadows of a less mysterious depth, because imperfectly modelled."—*Crowe and Cavalcaselle.*—22. Portrait of Cardinal Passerini, formerly attributed to Raphael.—23. *Bernardino Luini*, a Madonna.—24. *Andrea del Sarto*, Portrait of Clement VII., mentioned by Vasari.—25. 3 paintings which form a Triptych, formerly in the Certosa of S. Martino, representing the Adoration of the Magi, attributed to *Lucas Cranach.*—26. A Triptych of the Crucifixion, with portraits of the Donatarii and children on either side, attributed to *Memling.*—27. The Parable of the Blind leading the Blind, attributed to *Peter Breughel.*—28. A Nativity, attributed to *Albert Dürer*, and with the date 1512; a beautifully rich picture, with a great number of figures, amongst others of the Donatarii, and handsome architectural details in the background. Burckhardt refers this picture and Nos. 25 and 26, to a style which he calls Flemish—Lower Rhenish, and says that "Dürer is not to be thought of; the treatment of the black outlined heads is quite peculiar, and not corresponding to that of any known master."—29. *Perugino*, The Madonna on a grass mound, in a landscape; the brown tone admirably fused, the small figures like many of Raphael's and Lo Spagna's.—30. *Scipione Gaetani*, A fine portrait, on copper.—31. ST. JEROME IN HIS STUDY EXTRACTING THE THORN FROM THE LION'S FOOT; attributed to *Hubert Van Eyck*, but considered by Frizzoni to bear internal evidence of being the product of "one of the Neapolitans affected by Flemish influence." Crowe and Cavalcaselle consider it to be the finest and best example of the pure Flemish style in Naples: "the grouping is masterly, the saint is stern and admirably dressed in cloth of drooping fold, the lion is grand in the calm of his repose." It bears the date 1436, and is said by Lanzi to have been painted for the ch. of S. Lorenzo.—32. A copy of the Last Judgment of Michael Angelo, in the Sistine Chapel, executed by *Marcello Venusti*, or *Sebastiano del Piombo*, under the direction of Michael Angelo himself, who esteemed it so highly that he presented it to Cardinal Farnese.—33. *G. Bellini*, The Transfiguration; the effect of light on the central figure admirable, and the North Italian landscape very beautiful in the mellow of an autumn dawn.—35. *Parmigianino*

Death of Lucretia.—36. *F. Santafede*, Madonna with SS. Jerome and Anthony of Padua below.

Returning to the hall of the Venetian School, a door opens into the

7*th Room* (P 7), called the *Salone*, and containing the larger works of the different Italian schools. Those most worthy of notice are—7. The pretended portrait of Columbus, attributed to the School of Raphael.—10. *Ann. Carracci*, A fine Dead Christ or Pietà.—15. *Giorgione*, or *della Vecchia*, so-called Portrait of Antonello Prince of Salerno; a replica of a picture in the Gallery at Edinburgh.—17. *Titian*, Portraits of Pope Paul III., with his nephews Pier, Luigi, and Cardinal Alessandro Farnese, sketch for a larger picture.—21. *Titian*, A Weeping Magdalene; considered by Mündler as superior to that of Palazzo Pitti.—25. *Garofalo*, or according to Mündler, *Ortolano*, A good Deposition.—27. *Palma Vecchio*, St. Jerome interceding with the Virgin for two devotees; the most successful of Palma's "holy conversations . . . . a noble composition sparkling with light in the dresses and landscape . . . there is no truer or more interesting reflex of nature than we find in the quiet of the scene, the sprightliness of the Child, the candour of the saints, and the reverence of the donors."—*Crowe and Cavalcaselle*.—31. *Claude*, The Grotto of Egeria, one of his finest works—"almost too cool for Claude," *Cic.*; the groups of figures in it are attributed to *Filippo Lauri*.—33. *Pinturicchio*, The Assumption of the Virgin, very much in the early style of Perugino; some of the heads are still fine: it was painted for the Convent of Montoliveto.—35. *B. Vivarini*, The Madonna, wrapped in a mantle of gold brocade, adoring the Child, with 4 saints at the sides and 4 half figures in the air; painted for a church at Bari in 1465.—36. *Peter Breughel*, The allegory of the penitent deceived by the world, represented by two boys stealing the purse of an aged friar, in distemper; signed and dated 1565.—38. *Luca Giordano*, The Virgin of the Rosary, with Saints.—40. *Parmegianino*, A very pretty portrait of his daughter with a squirrel, one of the "pearls of the gallery," *Cic.*—43. *Andrea da Salerno*, A large painting of SS. Benedict, Placidus, and Maurus, and with the Great Doctors of the Church below.—52. Attributed to *Andrea del Sarto*, An architect, Bramante, with his scholar (?).—54. *Salvator Rosa*, A good battle-piece.—55. *Seb. del Piombo*, Portrait of Adrian VI.—57. *Giac. Tintoretto*, Portrait of Don John of Austria.—58. *Spagnoletto*, Silenus with Fauns and Satyrs; crudely naturalistic.—60. *Fra Bartolommeo*, The Assumption, an arched panel with life-size figures, supposed to be the one called by Vasari "The Assumption of Prato," one of the many fine works executed by the painter in 1516. From the Salone we pass into the

8*th Room* (P 8), or *The Hall of the Venuses*.—14. *Andrea di Mantegna*, St. Euphemia, with the name of the painter and the date 1454—"almost an imitation of a marble statue, ... fleshy, admirably drawn and foreshortened, but dimmed in colour by age and neglect," *Crowe and Cavalcaselle*—"is the earliest and perhaps grandest conception of ideal beauty ever attained by him. This excellent and genuine work, signed, was in 1866, put aside a as copy!"—*Cic.*—*Von Zahn*.—34. *Valois*, A View of the Eruption of Vesuvius in 1794, although a daub, may interest the student of volcanic phenomena; this was the eruption that destroyed the town of Torre del Greco.—37. Portrait of Erasmus, perhaps by *Holbein*, but placed in too imperfect a light for close examination.

Having now examined all the paintings in the eastern wings of the Museum, we must retrace our steps to the landing-place on the great staircase, from which open on the rt. the remaining halls of the Pinacoteca.

9*th Room* (P 9). *Bolognese School, or Hall of the Caracci*,—2. *Ann. Caracci*,

a Holy Family with St. Francis, painted upon a slab of alabaster, on the reverse the Annunciation.—9. *Guido*, Ulysses and Nausicaa; cold in conception.—38. *Romanelli*, a Sibyl.—15. *Lionello Spada*, Cain and Abel, "in true hangman style," *Burckhardt*.—47. *Guercino*, St. Peter weeping, with a pocket-handkerchief.—48. *Lanfranco*, St. Jerome at the sound of the Last Trumpet.—69. *M. A. Caravaggio*, Judith with Head of Holophernes.

10*th Room* (P 10). *Tuscan and Umbrian Schools.*—4. *Cosimo Roselli*, or, according to Crowe and Cavalcaselle, *Zaganelli*, Marriage of the Virgin.—5. *Soddoma*, Resurrection of Christ.—33. *Gentile da Fabriano*, the Miracle of the Snowfall, with Pope Liberius tracing the foundations of Sta. M. Maggiore, or Santa Maria ad Nives, at Rome, surrounded by Cardinals; this picture was once attributed to Fra Angelico for its great beauty of expression and delicacy of the details.—34. *Bald. Peruzzi*, A good portrait of Gian Bernardi, a celebrated engraver on precious stones.—41, 54. *Bronzino*, 2 good portraits.—36. *Filippino Lippi*, A good Annunciation, with figures of SS. John and Andrew.

From the Tuscan School a door leads into the two great halls of the Neapolitan, out of the first of which open two small rooms (P 11 and P 12).

11*th Room* (P 11). *Byzantine and Early Umbrian Schools.* — There are numerous panels attributed to *Giotto*, the *Gaddis*, *Andrea Verrocchio;* one, without reason, to *Cimabue;* a very curious one, No. 44, by *Andrea da Velletri*, a rare master, signed and dated 1336. The numerous specimens of the Byzantine school offer little interest: the best with a recognised name of the master, No. 41, by *Ricco di Candia*, who has left several of his works in Italy. The 3 early Christian frescos are supposed to date from the 6th cent.; they represent figures from a large composition of an Agape or love-feast, and were found in the Catacombs of S. Gennaro. The heads are painted with much spirit; the remainder very inferior.

12*th Room* (P 12). *Early Neapolitan School.*—1, 7, 11. *Silvestro de' Buoni*, attributed to: a Magdalene; the Baptist; and the death of the Madonna; "under Buoni's name, but very poor in the style of his art"—*Crowe and Cavalcaselle.*—12. *Filippo Tesauro*, attributed to: Madonna and Child, with saints; probably (Crowe and Cavalcaselle) by a painter of the 14th cent.—14. *Maestro Stefanone*, attributed to: St. James reading, in a glory of angels; probably (Crowe and Cavalcaselle) by a painter of the 15th cent.—5. *Roccadirame*, The Archangel Michael.

13*th Room* (P 13). *Neapolitan School of the 14th, 15th, and 16th Centuries.*—1, 3. *Pietro Donzello*, Our Saviour on the Cross; St. Martin dividing his Cloak with the Mendicant. Crowe and Cavalcaselle say of these works that they might have been executed by a Venetian follower of Mantegna and Carpaccio; and that 3 is like the work of G. Martini of Udine.—6. *Andrea Solario*, or *Lo Zingaro*, a painter much thought of by the Neapolitans, and living, according to local history, at the end of the 14th cent. and beginning of the 15th cent., but to whom strict criticism can assign no single authenticated picture. Crowe and Cavalcaselle call him "a ghost of a painter," and say that his existence may be accepted because it cannot be disproved; but it is impossible to acknowledge as the production of one pencil the diverse pictures attributed to him. This picture, The Virgin and Child throned, attended by St. Peter, St. Paul, St. Sebastian, St. Asprenus, and other saints, is, according to Crowe and Cavalcaselle, a large altarpiece of the 16th cent.; the figures heavy, the colour dark-brown, the style of the ornamentation and grouping of the Madonna and Child Umbrian: it is of this picture that we are told that the Madonna is a portrait of Queen Joanna II. (1414-1435); the female figure behind St. Peter the daughter of Colantonio del Fiore, to win whose hand Solario became an artist; the last figure at the extreme left, behind the mitred bishop St. Asprenus, the

painter himself; and the old man behind St. Sebastian, Colantonio.—22. *Pietro* and *Ippolito Donzello*, Madonna between St. Sebastian and St. James, with a lunette of Christ between St. Mary and St. John, and a predella of Christ and the 12 Apostles. According to Crowe and Cavalcaselle, an altarpiece from San Domenico, in the rude style of Cozzanelli of Siena; the dedication is to Drusius Brancaccio.—31. *Simone Papa the elder*, St. Michael with SS. Jerome and James della Marca, and the two donatorii Bernardino Turbola and Anna de Rosa. "Quite of a low-class Flemish treatment. . . . The scene is in a landscape of Flemish minuteness and finish."—*Crowe and Cavalcaselle*.—32. *Andrea da Salerno*, the Adoration of the Magi, the best work of that painter, the figures well arranged in good and graceful action, the colours warm and harmonious.—29 and 33, by the same artist, S. Benedict, with SS. Maurus and Placidus, are predellas of No. 43 in the Salone, and are in the same style as the Adoration.

14*th Room* (P 14). *Neapolitan School of the* 16*th*, 17*th*, *and* 18*th Centuries*.—1, 4, 68, 74, *Micco Spadaro*, or *Domenico Gargiulo*—an interesting series in an historical point of view. No. 1 represents the Revolution at Naples in 1647, the principal figure being Masaniello on horseback; with its pendant, 4, a view of the Plague-scenes of 1656 in the Piazza del Mercatello; the views of Vesuvius at the period are interesting: 68. Portrait, smoking, supposed, on doubtful grounds however, to be that of Masaniello: and 74, The Court of the Certosa of S. Martino during the Plague of 1656, filled with the principal brethren and numerous citizens; among them are Micco Spadaro himself and Salvator Rosa. In the left corner of the painting above are the Virgin and St. Bruno interceding with the Saviour, who sends St. Martin to drive away the Plague, personified by a haggard woman.—5. *Criscuolo*, The Adoration of the Magi, a large and fine painting.—8. *Compagno*, The entrance of Don Juan of Austria in 1648; good view of Vesuvius, of the church and square of Il Carmine.—9, 17. *Stanzioni*, St. Bruno; the Death of Lucrezia; good examples of this painter.—51. *Luca Giordano*, St. Francis Xavier baptising the Savages; a large composition, said to have been completed in 3 days. There are many other examples of this painter,—*e.g.*, 57, the Marriage at Cana; 67, the Madonna of the Rosary; 70, Sketch of the Dedication of the Church of Monte Casino; and, 73, Christ presented to the people; which "exercise a great charm, chiefly through a certain careless absence of pretension, and the whole pleasing appearance of life."—*Burckhardt*.—52. *Paolo Finoglia* (school of Stanzioni), St. Bruno receiving the rules of his order.—60. *Lo Spagnoletto*, St. Bruno.—66. *A. Vaccaro*, a weeping Magdalen.—75. *Cav. Calabrese*, The Return of the Prodigal Son.—86, 90. *Aniello Falcone*, Two Battle-pieces.

In the centre of this hall has been placed a collection of interesting mediæval objects—carved ivories, engraved rock-crystal, the dagger of Alessandro Farnese; the cases in which they are arranged being formed of sculptured panels of the 17th cent., from the suppressed church of S. Agostino delle Scalze. In presses, at one of the sides of the hall, are,—Majolica dishes, &c., of Urbino make, with the arms of Cardinal Stephano Borghese; Majolica from the Abruzzi; mediæval crucifixes, sacramental cups, &c.

In two halls beyond the Neapolitan Schools, in the S.W. corner of the Museum, have been placed the many works from the Farnese collections, chiefly belonging to the Dutch, Flemish, and German schools.

15*th Room* (P 15). *German and Dutch Schools*.—7. Portrait of a Cardinal attributed to *Holbein*, an excellent but unfortunately much washed-out picture.—23. A Deposition of the early German school.—29. *Lucas van Leyden* (?), Portrait of the Emperor Maximilian.—41. *Lucas Cranach*, The Adulteress before Christ; according to Burckhardt, one of the best examples of the subject. There are some other paintings of the

early Flemish schools—of *Breughel*, of *Buckleas*—chiefly market scenes.

16*th Room* (P 16). *Flemish and Dutch Schools*, some of the paintings being very good.—1. *Rembrandt*, Portrait of an old man; excellent.—3. *Wouvermans*, a White Horse and landscape. — 5. *Porbus*, a richly-dressed Lady. — 4, 15. *Teniers the younger*, Violin players.—61. Twenty-one small portraits, by artists of the Flemish school, of several members of the Farnese family, beginning with Pope Paul III.; that of the celebrated Prince of Parma, good. — 64. *Paul Potter*, Cows in a Meadow.— 73. *Mirevelt*, Portrait of a young Senator; excellent.

THE LIBRARY (*Biblioteca*) occupies the large central saloon of the upper floor of the Museum, 200 ft. long by 70 ft. broad, and 14 smaller rooms in the S.E. wing on the same floor. Open from 9 A.M. to 3 P.M. daily, Sundays and holydays excepted. The entrance is by a door near the E. end of the façade, to the rt. of the principal entrance to the Museum. There is a room for readers. Books are not lent out. No recommendation or introduction is required for admission. There are catalogues for reference, and the usual regulations for the use of the books.

The *Biblioteca Nazionale* was first founded as a public library in 1780, though not opened till 1804, the first collection of books which served as its nucleus having been made by Alexander Farnese, Pope Paul III.

The number of *Printed Books* is upwards of 400,000, among which may be mentioned.—The earliest edition of Bartolo's *Lectura super Codicem*, the first book printed in Naples in 1471 by Sixtus Reissinger, who had been invited to Naples by Ferdinand of Aragon; —the Æsop in Latin and Italian, printed by Reissinger (1485), with engravings on wood;—the Latin work of Janus Marius, on the Propriety of Old Words (1475), printed by Mathias Moravius, also invited to Naples by Ferdinand of Aragon;—a Missal, printed by Moravius in 1477;—and many other works printed at Naples in the 15th cent. The Library is rich in Aldine editions and collections of works printed by the Etiennes, the Giunti, the Grifi, the Elzevirs, Barbou, Baskerville, Foulis, Bodoni, &c.

There are about 500 *Manuscripts*, the most noteworthy of which are: In *Greek*,—New Testament, referred to the 10th cent.;—the *Alexandra* of Lycophron;—the *Paralipomena* of Homer, by Quintus Smyrna, of the year 1311. In *Latin*, — the Bible of the 13th cent., in 2 vols., called the *Biblia Alfonsina*, from Alfonso I., who presented it to the monks of Monte Oliveto;—the *Codex* of St. Prosper of Aquitaine;—the *Institutiones Grammaticæ* of Charisius Sosipater, of the 8th cent.;—the fragments of the Treatise of Gargilius Martialis *De Pomis*, a palimpsest discovered by Cardinal Mai;—the *Commentarium* in D. Dionysium Areopag. de Cœlesti Hierarchia, et de divinis Nominibus, in the handwriting of St. Thomas Aquinas;—various illuminated Missals and Breviaries;—the celebrated Farnese Missal, called *La Flora*, from its beautiful miniatures of flowers, fruits, and insects;—the *Minturno* and two other dialogues of Tasso; — the Correspondence of Paulus Manutius and Cardinal Seripandi respecting the publication of the Scriptures;—and the works of St. Thomas Aquinas and other Fathers;—the unrivalled UFFIZIO of the Virgin, written by *Monterchi*, and illustrated with miniatures by *Giulio Clovio*, which he executed for Cardinal Alessandra Farnese at the cost of nine years' labour, and which may be called the gem of illuminated works.

§ 21. LIBRARIES—ARCHIVES.

The *Biblioteca Nazionale* has been already described in the account of the Museum, of which it forms a part.

The *Biblioteca Brancacciana*, attached to the ch. of S. Angelo a Nilo, near the Largo S. Domenico, was founded in 1675 by Cardinal Francesco Maria Brancaccio, Bishop of Capaccio, and is the oldest library in Naples. It

is open to the public for two hours before sunset daily, Sundays and holydays excepted. It is especially rich in works on jurisprudence, and contains about 70,000 printed books, and 7000 MSS.; the latter consisting chiefly of valuable documents relating to the history of Naples.

The *Biblioteca dell' Università* was founded in 1823, chiefly with the Biblioteca Municipale, which had been formed in the suppressed monastery of Montoliveto out of the Taccone library and those of suppressed convents. It is open to the public on the same days and at the same hours as the Nazionale. In his report (1873), the Director, Cav. G. Minervini, says that the number of books has increased from 35,000 in 1860 to 140,000, by the purchase of new works, and appropriations from the libraries of recently suppressed convents. The same report says that it is the most frequented library in Italy. There is a valuable collection of works of the 15th cent., and a series by the early printers of Naples.

The *Biblioteca dei Gerolomini*, in the Largo dell' Arcivescovado, is the library of the monastery of the Fathers of the Oratory of S. Filippo Neri. It was founded in 1720, with the purchase of the Valletta library. It is open to the public on the same days as the other libraries, from 9 to 11 A.M. It contains 18,000 printed books, and 60 MSS. Among its MSS. is a *Seneca* of the 14th cent., with illuminated miniatures, attributed to Lo Zingaro.

Biblioteca del Municipio, or *di S. Giacomo*, in the buildings of the Municipality. It has been formed of books taken from the late King's private library in the Pal. Reale, and from those of suppressed religious communities. It is the most easy of access of all the public libraries, and is the only one open in the evenings.

Among the *Private Libraries* still existing, and to which access can be obtained, may be mentioned—The in the Strada S. Liborio, containing a complete series of the works cited in the Vocabolario della Crusca.—The *Fusco*, in the Vico Grotta della Marra, remarkable for its numismatic collection, including a complete series of the coins of the Two Sicilies from King Roger to Ferdinand II.; a series of all the coins of the Lombard duchies, and mediæval republics of Southern Italy; and an interesting collection of medals and tokens of the Neapolitan nobility.—The *Policastro*, in the Strada Ferrandina, containing a complete collection of works printed in the city of Naples.—The *Santo Pio*, in the Vico della Pietra Santa; rich in *princeps* editions of the classics, in Aldines, in early Bibles, and in works of the early Italian poets, among which is a Codex of Dante of 1378, and the Petrarch printed on parchment at Venice in 1470.—The *Volpicella*, in the Strada di Montesanto, containing a good collection of works by native authors.

The *Archives.*—The National Archives, called the *Grande Archivio Generale del Regno*, are kept in the apartments of the suppressed Benedictine Monastery of SS. Severino e Sosio, in the Largo di S. Marcellino. The collection is divided into four sections,—1. Historical and diplomatic, contained in the Sala dei Documenti Diplomatici, and consisting of documents dating from the beginning of the 8th century to the close of the Spanish viceroyalty, during the periods of the dukes of Naples, Salerno, and Amalfi; of the Norman dukes and kings; of the Swabian, Angevin, Aragonese, and Spanish sovereigns, &c. Among the most remarkable documents are:—the original code or "constitutions" of the Emperor Frederick II.;—and a portion of a register kept by the same sovereign, written on cotton paper in 1239-1240;—the Acts of the sovereigns of the house of Anjou, amounting to 380,000 documents alone, which were formerly preserved at the Mint, and hence called the *Archivio della Zecca*;—the deed by which Ferdinand of Aragon bestowed on the poet Sannazzaro his property, where now

stands the Ch. of Sta. Maria del Parto, on the Mergellina;—and a great number of charters and diplomas from suppressed monasteries. The oldest roll is a conveyance of land in A.D. 703. 2. Financial. 3. Judicial. 4. Municipal. The collections are remarkably well arranged, and very rich in historical documents; they are open to the public, the regulations as to consulting the documents being most liberal. Attached to the Archivio are Professorships of Diplomacy, Palæography, &c.

§ 22. PALACES—VILLAS.

There are six *Royal Palaces* in and near Naples—the Palazzo Reale, Di Capodimonte, Caserta, Quisisana, Astroni, and Favorita. Of these we shall only here describe the first two, situated in Naples.

Palazzo Reale, on the Piazza del Plebiscito (small gratuity to the porter, who will send an attendant with the visitor to the first floor, where a ticket is procured gratis, giving admission to the different royal palaces in and near Naples, the name of each (Capodimonte, Astroni, Caserta, Favorita, Quisisana) being torn off as used and the remainder kept; 1 fr. to the attendant).

This palace was begun in 1600 by command of Philip III., during the viceroyalty of the Count de Lemos, from the designs of *Domenico Fontana*, and is considered the masterpiece of that architect. The front, 520 ft. long, presents the Doric, Ionic, and Composite orders in the pilasters of its three stories; the Doric of the ground story, in Fontana's design, formed an open portico, with three entrances flanked by columns of granite from the Isola del Giglio. Many of the arches have been walled up to give solidity to the building. The first and second floors have on each front 21 windows. The principal court has a double row of porticos. The palace was partly destroyed by fire in 1837, and has been since repaired and enlarged by Ferdinand II., especially towards the Piazza di S. Carlo, where a garden has been planted, and the two colossal bronze horses stand, mentioned in the description of the *Piazza del Plebiscito*. A handsome staircase, constructed in 1651 by the viceroy Oñate, and restored with great magnificence, and ornamented with works of modern sculptors, leads to the state apartments. The throne room is richly furnished; the tapestries were worked at the Albergo dei Poveri in 1818; the bas-reliefs represent the different Neapolitan provinces. The dining-hall is also a handsome apartment. In the small theatre is the cradle, inlaid with pearls and tortoise-shell, presented to the Princess of Piedmont by the city of Naples. The pictures in the different rooms are of no great artistic value, but include a portrait of Henry VIII. by *Holbein*, and a portrait of Alessandro by *Titian*. In the second floor are the private apartments occupied by the Royal family, which contain some pictures by *Rubens* and *Miel*, and many of modern artists.

Palazzo Reale di Capodimonte (open daily from 10 to 4, with an order to be obtained at the office in the Pal. Reale; ½ fr. to the porter, 1 fr. to the attendant). It was begun by Charles III. from the designs of *Medrano*, and stands upon a hill, commanding an extensive view of the city. The palace was a favourite retreat of the court, and is a vast rectangular building, enclosing 3 large courtyards: being built on the site of an ancient stone-quarry, it has been necessary to strengthen the foundations by an extensive system of substructions. It is badly supplied with water. The rooms—55 in number—are spacious, and are decorated with modern paintings, of which catalogues are placed in each room. On the 1st floor is the *Armeria* (Armoury), a very extensive collection, embracing all descriptions of defensive weapons from the 13th cent. to the present. They are arranged in a great number of halls, in a semi-chronological order. Amongst them the most worthy of notice are—the

armour of the Norman king Roger, of Ferdinand I. of Aragon, of Alexander Farnese, and of Victor Amadeus of Savoy; the swords given by Ferdinand I. to Scanderbeg, and by Louis XIV. to his grandson the Duke of Anjou on his mounting the throne of Spain. The collection of Oriental arms is very rich, and that of modern European weapons very extensive. As a collection of mediæval armour, this Armeria is inferior to those at the Tower of London and at Turin.

At the N.W. corner of the palace is a small room, which will be opened by the custode on application, which is known as the Porcelain Cabinet or Boudoir, from its being very handsomely decorated with figures of men, animals, and plants in the best kind of Capo di Monte china-ware, looking-glasses, and porcelain arabesque work.

The grounds are about 3 m. in circuit. They are beautifully situated, and well laid out; part in the formal style, with a thick wood of evergreen oaks; and part in the English park style, with winding drives, &c.

The *Private Palaces* of Naples, with few exceptions, have scarcely any claim to architectural beauty, compared with those of Upper Italy and Rome. We shall notice the most remarkable either for architecture, for the objects of art they contain, or for their historical associations, marking with an asterisk those at all worth a visit.

Palazzo Angri, near the junction of the Str. di Roma and the Str. Montoliveto, was designed by *Vanvitelli* about 1773, and completed by his son Carlo. It is a handsome building of the Doric order below, and the Corinthian above. The picture gallery has been sold. In 1861 it was the residence of Garibaldi.

Palazzo Arcivescovale (the Archiepiscopal Palace), near the Cathedral, erected in the 18th cent., and entirely restored in 1647. In the great hall is an ancient Neapolitan almanac, found in the 18th cent. in one of the walls of S. Giovanni Maggiore.

Palazzo Carafa, built in 1512, on the summit of Pizzofalcone, by Andrea Carafa, Count of Santa Severina, who adorned it with fountains and gardens. The present edifice is occupied by barracks, and by the royal Topographical office.

Palazzo Carafa, in the Strada S. Biagio de' Librai, built by that branch of the Carafa family which bore the title of Princes of Montorio. Paul IV., and his nephew Cardinal Carafa, by whom the façade and cornice were added, were born in it. The lower part of the building is now converted into shops; but the beautiful cornice remains.

Palazzo Casacalenda, in the Piazza S. Domenico, built in 1770 from the designs of *Vanvitelli*, is imposing from its mass. The elliptical arches of the courtyard supported by marble columns and pilasters, are admired by architects.

Palazzo Corigliano, in the Piazza S. Domenico, built about 1500 from the designs of *Mormando*, whose skilful adaptation of the Doric style to the purposes of modern architecture may still be seen in the front of the lower story of the palace. The interior is richly decorated in the style of the last century.

Palazzo del Vasto d'Avalos, in the Piazza de Vasto, behind the Riviera di Chiaia, is one of the largest modern palaces in Naples. It contained many objects of interest, foremost among which were the Cæsars by *Titian*, and seven tapestries presented by Charles V. to the Marquis of Pescara, as an acknowledgment of his services at the battle of Pavia in 1525—representing scenes of that victory; the figures, of life-size, being portraits of the leading personages who were distinguished in it. They were executed in Flanders from the drawings of the first artists in Italy; the figures were designed by *Titian*, and the ornamental portions by *Tintoretto*. The Cæsars by *Titian*, 11 in number (the

12th is in the Gallery at Florence, its place in the series here supplied by a copy made by *L. Giordano*), with the other collections of paintings, objects of art and historical interest, formerly in this palace, were bequeathed (Sept. 1862) by the last male descendant of the hero of Pavia to the National Museum, where they are concealed from public view pending legal proceedings as to the validity of the bequest.

* *Palazzo Fondi*, opposite the Fontana Medina, built from the designs of *Vanvitelli*. It contains a gallery of pictures (for permission to view which apply to the prince), among which are the Martyrdom of S. Januarius, one of the finest works of *Calabrese*; four landscapes by *Salvator Rosa*; the portrait of Marini, the poet, by *Caravaggio*; the Madonna Addolorata by *Leonardo da Vinci*; the Palace of the Inquisition at Madrid by *Velasquez*; and 4 portraits of the Genoese family of Marini by *Vandyke*.

Palazzo Francavilla, formerly *Cellamare*, in the Str. di Chiaia, restored in its present castellated form at the beginning of the last century. The extensive gardens command fine views over the city and bay.

Palazzo Galbiati, in the Piazza S. Domenico was the residence of *Antonello Petrucci*, the secretary of Alfonso I. of Aragon. Its handsome marble gateway is said to be the work of *Agnolo Aniello del Fiore*.

Palazzo Giusso, or *della Torre*, in the Piazza di S. Giovanni Maggiore. The fine façade, with its columns of the composite order, was built about 1650, by Cardinal Filomarino, of the Dukes della Torre. Few palaces in Naples are constructed with more solidity. The present proprietor, Signor Giusso, has a large collection of drawings and a good Cabinet of Medals.

* *Palazzo Gravina*, in the Str. di Monte Oliveto, is still the finest palace in Naples as a work of art, though despoiled of its original proportions. The barbarous attic above the fine old cornice, and the Doric gateway of white marble, are modern additions. The palace was built at the close of the 15th cent. by Ferdinando Orsini, Duke of Gravina, from the designs of *Gabriele d'Agnolo*, and is considered one of the best works of the period. The hospitable inscription of the founder, to the effect that he had erected the palace for himself, his family, and all his friends—*sibi suisque et amicis omnibus*—no longer exists. It belongs now to the government, and is tenanted by the General Post and Telegraph offices.

Palazzo Maddaloni, a massive pile, standing isolated in the Toledo, at the corner of the Str. Sta. Trinità, was erected by the Marchese del Vasto, but afterwards became the property of the Dukes of Maddaloni. The doorway and the stairs were designed by *Fansaga*. The interior contains a hall of fine proportions, with a large oil-painting on the ceiling by *Francesco di Mura*, representing the siege of Naples by Alfonso I. of Aragon. The palace is now occupied by the Banca Nazionale.

Palazzo Marigliano, in the Str. S. Biagio de' Librai, called also *Palazzo della Riccia*, from the title of its founder, Bartolommeo di Capua, Prince of Riccia. It was begun in the 15th cent. by *Ciccione*, and completed at a more recent time. The gracefulness of the details adds to the general effect of the design; and though its original features are injured by the shops which now occupy the basement, it is still one of the most elegant palaces in Naples.

Palazzo del Municipio, in the Piazza of the same name, was begun in 1819 by Ferdinand I., and completed in 1825 by Francis I. from the designs of Luigi and Stefano *Gasse*, for the purpose of uniting the principal public offices under one roof. It covers nearly 200,000 square feet of ground, and contains 6 courts, 846 apartments, and 40 corridors. The principal vesti-

bule contains statues of King Roger, and Frederick II. In the Exchange, or Borsa, which forms a part of the ground floor, is a statue of Flavio Gioia, the reputed inventor of the compass.

**Palazzo Miranda*, in the Piazza de' Martiri (open from 12 to 2 p.m.; admittance on presenting card; ½ fr. to porter), built in 1780 by *Barba* for the Duchess of Miranda, is now the property of the Prince of Ottajano. On the first floor is a small picture gallery worth seeing (1 fr.). Among the pictures are: In the first room, St. Jerome in the Desert, by *Spagnoletto:* in the 2nd room, the Marriage of St. Catherine, a triptych in the Flemish style, attributed to *Albert Dürer:* in the 3rd room, the Banquet of the Gods, and an allegorical painting of the Triumph of Beauty, by *Rubens:* in the 4th room, Joseph and Potiphar's wife, by *Guido*, and an Artist looking at old relics of antiquity, ascribed to *Michel Angelo.*

Palazzo Miroballo, in a little street of that name, in the midst of the old and crowded Quartiere del Pendino, built in 1462 by Giovanni Miroballo, the favourite of Ferdinand I. of Aragon, from the designs of *Ciccione.* There only remains the doorway, profusely covered with sculptured arabesques and trophies.

Palazzo Monticelli, in the Strada Banchi Nuovi: an interesting specimen of the domestic architecture of the 15th century, attributed to *Antonio Baboccio.* The ground-floor, with its façade still decorated with the *lilies* of the house of Anjou, and the feathered Pen, the armorial cognizance of its founders, was built by Antonio and Onofrio di Penna, the former a privy councillor, the latter the secretary, of King Ladislaus. An inscription over the doorway gives 1406 as the date of its erection. This palace was long inhabited by the celebrated mineralogist Don Teodoro Monticelli, and contained his rich collection of Vesuvian productions, which was purchased by the University and our British Museum.

Palazzo Pianura, in the Vicolo dei Cinquesanti, near the ch. of S. Paolo, was built by Giulio de Scortiatis, a favourite and counsellor of Ferdinand I. of Aragon. It was afterwards the residence of *Marini*, the poet. Its marble doorway has elaborate and delicate sculptures of trophies and acanthus-leaves. On the ancient wooden gates are arabesques and figures in relief.

Palazzo Rucella, in a street of the same name behind the Chiaia, has over the entrance an inscription mentioning the relationship of the Carafa family, to whom it belongs, with the Stuarts. Well known in the days of the Bourbons, as the hospitable residence of Lord and Lady Holland.

Palazzo Sanfelice, in the Strada della Sanità, built in 1728, by Sanfelice, the architect, for his own residence, is remarkable for its double geometrical staircase. The chapel contains four colossal marble statues of the Seasons, with some bas-reliefs, by the school of Sanmartino.

Palazzo Sansevero, on the E. side of the Piazza S. Domenico, built in the 16th cent. from the designs of *Giovanni da Nola*, and remodelled in the last by Raimondo di Sangro, who employed *Corenzio* to decorate the interior with frescos.

**Palazzo Santangelo*, in the Str. di S. Biagio de' Librai, was begun in the 13th cent., from the designs of Masuccio I., and restored in 1466 by Diomede Carafa, Count of Maddaloni. The sculptures of the beautiful doorway in marble, designed by *Agnolo Aniello del Fiore*, are characterised by their delicacy and grace: as well as the original inlaid wooden doors, they bear amidst their carved ornaments the arms of Diomede Carafa.

The late Marquis Santangelo restored the palace, and filled it with a collection of antiquities and pictures. The former are now in the museum (Santangelo Collection), but the paintings remain. Admission to the gallery by application to the marquis. Among

the pictures are:—in the 2nd Room, the Madonna with St. Andrew and St. John, by *Santafede:* in the 3rd Room, 5 Landscapes, by *Salvator Rosa:* in the 4th Room, an Entombment, by *Vandyke;* Garland-maker at the window, by *Albert Dürer*, with monogram and date, 1508, and the words *ich pint mit vergis mein nit:* in the 5th Room, Portraits of Rubens and himself together, by *Vandyke;* Portraits of d'Avalos, Marquis of Pescara and Vittoria Colonna, by *Sebastiano del Piombo*—"The treatment is facile and able; but for feeling and power, this is not one of the happiest efforts of its kind."—*Crowe and Cavalcaselle;* Holy Family, attributed to *Ghirlandaio*, but, according to Crowe and Cavalcaselle, by *Filippino*—"The feeling in the Virgin's head, the fresh and somewhat entire colour, the free execution, reveal Filippino's talent."—*Crowe and Cavalcaselle;* The Assumption of the Virgin by *Michael Wohlgemuth*, painted for the family of Volkamerin of Nuremberg, and dated 1479.

Few of the *Villas* in the neighbourhood of Naples are remarkable for anything but their gardens and the view. We shall mention one or two of the principal ones here, leaving the others to be noticed as they occur in the course of the description of the drives and rides.

Villa Floridiana, in the Vomero, so called from its former owner, the Duchess of Floridia, second wife of Ferdinand IV. The Casino, built by *Niccolini*, is a fine square building, with two flights of marble steps leading to the garden, which commands beautiful views of the bay; the grounds are handsomely laid out. The villa is now the property of the Conte de Monte S. Angelo.

Villa Gallo, or *Regina Isabella*, on the hill of Capodimonte, derives its name from the Queen Dowager of Ferdinand IV. It was built in 1809, for the Duke Gallo, from the designs of *Niccolini;* and stands upon arches and substructions of a massive character. The situation is extremely picturesque, and the gardens are laid out with skill; but the chief interest of the Villa is the *view*, especially towards Naples, which is nowhere seen to more advantage. The interior is fitted up with elegance and taste. It contains some pictures, including a Holy Family by *Leonardo da Vinci;* 2 Holy Families by *Andrea del Sarto;* a Cleopatra of *Correggio;* and a series of family portraits of the House of Bourbon. In the collection of antiquities, &c., is a bronze table, found at Pæstum in 1829, with a Latin inscription relating to the election of a Protector of that city. The villa is now the property of the Conte del Balzo, who married the widow of Ferdinand IV.

§ 23. DRIVES AND RIDES IN THE IMMEDIATE ENVIRONS OF NAPLES.

The pleasantest drives in the vicinity of Naples are on the W. side of the city. Among them may be mentioned: 1. The Str. di Piedigrotta, leading to Fuorigrotta, and thence to Bagnoli and Pozzuoli.—2. The Mergellina and Str. Nuova di Posilipo, leading to Nisida, and thence to Bagnoli.—3. The Str. di Agnano, leading through Fuorigrotta to the Grotta del Cane, the Lake of Agnano, and Astroni.—4. The Str. di Pianura, leading to the town of that name at the foot of Camaldoli.—5. The Corso Vittorio Emanuele, running along the heights round the entire W. side of the town, from Piedigrotta to the Str. dell' Infrascata.—6. The Str. dell' Infrascata and its continuation the Str. S. Gennaro, leading to Antignano (thence on donkeys or foot to Camaldoli), and thence by the Vomero and the Str. Belvedere to Posilipo. On the N. side are:—7. The Str. Nuova di Capodimonte, leading to Capodimonte.—8. The road continuing N., from Capodimonte, skirting the park to Miano and Secondigliano, and there joining the Naples and Capua high road.—9. The road E. from Capodimonte, down the Str. di Ponti Rossi to the Isla di Ponti

Rossi and the Str. di Foria, whence the drive can be prolonged to the Campi Santi.—10. The road W. from Capodimonte by the Villa Gallo, through the valley between the Camaldoli and the Vomero to Fuorigrotta. On the E. side are:—11. The Str. di Portici, leading to Portici, Resina, &c.—12. The Str. Poggio Reale, by which the Campi Santi, and the Caserta and Capua high roads can be reached, and also a road leading into the Portici road. We proceed to give a description of such places of interest as occur in the course of these drives, which are not mentioned in the account of the city of Naples, or of the excursions in the environs.

Drive 1.—The Strada di Piedigrotta —Grotto di Pozzuoli—Virgil's Tomb —Fuorigrotta—Bagnoli. On leaving the Chiaia where it divides, the right-hand road called the *Str. di Piedigrotta*, ascends through a deep cutting in the tufaceous rock to the entrance of the

Grotta di Pozzuoli, or di Posilipo—a tunnel excavated in the older volcanic tufa, nearly due E. and W. It is 750 yards long, 22 feet wide, 25 feet high at the E. entrance, and 69 feet in the centre. It is ventilated by *two* circular air-shafts, which pierce the roof in an oblique direction, and is lighted day and night by numerous gas-lamps. We find no mention of this tunnel before the time of Nero, though attempts have been made to show that it must have existed from the earliest times of Cumæ and Naples. A passage of Strabo has been quoted as referring to this grotto, but it undoubtedly refers to that near the Punta di Coroglio (p. 185); otherwise his description of its having *many* air-shafts, and being wide enough for two carriages abreast, would be in direct opposition to Seneca's and Petronius' descriptions, and to the fact that the Grotta had no air-shafts before they were opened by Alfonso of Aragon. Seneca, who passed through it on his way from Baiæ to Naples, describes it as a long prison, so full of dust and mud and so gloomy that there was nothing but "darkness visible." Petronius describes it as being so low that it was necessary to stoop in passing through. In the middle ages it was believed to be the work of Virgil. Petrarch says that in his time the people regarded it as formed by the magic incantations of the poet. King Robert, he tells us, conducted him to the Grotta, and asked him what he thought of the popular belief. "Relying," says Petrarch, "on the royal humanity, I jestingly answered that I had nowhere read that Virgil was a magician. To this the king, assenting with a nod, confessed that the place showed traces not of magic, but of iron." In the 15th cent. it was enlarged by Alfonso I., who lowered the floor, opened the two air-shafts, and raised the roof at the extremities. The sides exhibit a proof of this enlargement in the marks left by the axles of the wheels of vehicles in the sides, many feet above the level of the present roadway. In the 16th cent. Don Pedro de Toledo paved it. Charles III. renewed the pavement and repaired the roof and sides as we now see them, strengthening the former in places where it was decayed, by erecting arches for its support.

A short distance before reaching the Grotta at its E. or Naples end, is the ch. of St. Maria di Piedigrotta (see p. 133); and a few steps further on is the entrance to the steps in the rock leading to

The Tomb of Virgil.—The custode lives close by, and charges ½ fr. for unlocking the gates of the *Vigna*. There are some beautiful points of view during the ascent through the vineyard. The best place for seeing the tomb is on the brow of the precipice, overlooking the Grotta. It is now clothed with ivy, and the site nearly concealed; but, when it was first erected, it must have been visible from the ancient road, which was at a higher level than the modern one, and from the shore, from which it is about ¼ m. distant. The *Tomb* is in the form of a Roman *Columbarium* consisting

of a chamber about 15 feet square, with a vaulted roof, and lighted by 2 windows. In the walls are 10 niches for cinerary urns, a doorway, and what appears to have been a larger niche in the ruined wall opposite the entrance. Virgil had a villa on the shores of Posilipo, in which he wrote the Eclogues and the Georgics. The Æneid also was written either in this villa or at Naples. After finishing the 12th Book, and before he had revised the poem, he set out by sea for Greece to meet Augustus on his return from the East, a voyage which Horace has invested with a melancholy interest by that touching ode in which he prays that the ship may bear him safely to the Attic shores,

Sic te diva potens Cypri,
Sic fratres Helenæ, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis, præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor;
Et serves animæ dimidium meæ.
Od. I. 3.

Virgil met Augustus at Athens, but, being attacked by illness at Megara, he was obliged to return to Italy. He landed at Brundusium in a very feeble state, and died there a few days afterwards, B.C. 19. His ashes, at his request, were conveyed to Naples for interment, but the precise spot where they were deposited is not mentioned by any cotemporary writer. The evidence which connects this monument with the Tomb of the poet is by no means so weak as was supposed by Cluverius, who founded his objection on a too literal interpretation of some verses of Statius. This poet, who was born at Naples about half a cent. after Virgil's death, describes his visits to the Tomb, telling us that he followed the shore to reach it, and composed his verses while reclining near it:—

...En egomet somnum et geniale secutus
Littus, ubi Ausonio se condidit hospita portu
Parthenope, tenues ignavo pollice chordas
Pulso, Maroneique sedens in margine templi
Sumo animum, et magni tumulis accanto magistri:
* * * * * *
Hæc ego Chalcidicis, ad te, Marcelle, sonabam
Littoribus fractas ubi Vesbius erigit iras,
Æmula Trinacriis volvens incendia flammis.

From the mention of Vesuvius in these lines, and from the word *littus*, Cluverius inferred that the Tomb was on the shore at the foot of the volcano; but if a single line may thus be separated from the context, which is a general description of the scenery commanded from the locality, we might as well contend that the words *Chalcidicis littoribus* would fix the site of the Tomb on the shores of Cumæ. This expression, which is obviously inapplicable to the neighbourhood of Vesuvius, is the strongest argument against the theory of Cluverius, and of those who, like Addison, have followed his authority. Taken in connection with the rest of the passage, it shows that the Tomb was situated near the W. shores of the Bay of Naples; but it proves nothing which will identify the locality, unless the opening lines may be considered to indicate that Naples and Vesuvius were visible from the spot. Cotemporary with Statius was Silius Italicus, whose idolatry of Virgil was so great that he made a pilgrimage to Naples for the purpose of visiting his tomb. Silius found it so deserted that it was kept by a solitary peasant. From this degradation he rescued it by purchasing the grounds in which it stood, having previously become the owner of the Villa of Cicero at Arpinum, to which Martial alludes:—

Silius hæc magni celebrat monumenta Maronis
Jugera facundi qui Ciceronis habet.
Heredem dominumque sui tumulique larisque
Non alium mallet nec Maro nec Cicero.
Ep. XI. 48.

Jam prope desertos cineres, et sancta Maronis
Nomina qui coleret pauper et unus erat.
Ep. XI. 49.

Having thus become possessor of the site, he was accustomed, as Pliny tells us, to approach it with the same reverence as he would show to a sacred edifice, and to keep, on the spot, the birthday of Virgil more religiously than his own. These facts, however, afford no evidence as to the site of the Tomb. The Neapolitan antiquaries have adduced a more direct confirmation in the Life of Virgil attributed to

Donatus, a writer of the 4th cent. In this work it is stated that the ashes of Virgil were placed in a tomb on the *Via Puteolana, cryptam Pausilypanam versus*, near the Grotta di Posilipo, at the 2nd milestone from the city. The old gate of Naples called the Porta Puteolana, destroyed in 1300, was situated on the spot now occupied by the obelisk in the Piazza di S. Domenico, a position which corresponds exactly with the distance of the obelisk from this Tomb. But there is some reason to believe that the Life attributed to Donatus was written much later than the 4th cent. We can therefore rely no more on Donatus as an authority than on the testimony of St. Jerome to the same effect, as given in the Chronicle of Eusebius, which Heyne and other critics suppose to have been interpolated. Although, however, we may question the authenticity of both these works, it is difficult to doubt that the date of their composition was sufficiently early to afford strong collateral evidence of the antiquity of the tradition which connects the ruin with the Tomb of Virgil. From the earliest period of the revival of letters this tradition has been unbroken, and we know that it was accepted without question by all the great masters of Italian literature. Petrarch was accompanied to the spot by King Robert, and he is said to have planted a laurel upon it. Boccaccio acknowledged the truth of the tradition by feeling his love of letters kindled by the *religio loci*, and by renouncing in the presence of the Tomb the mercantile pursuits to which his father had destined him. At this period of the 14th cent. there is evidence that the Tomb was entire. Capaccio, in his 'Historia Puteolana,' cites Alfonso Heredia, Bishop of Ariano, who was living in 1500, and was a canon of the neighbouring ch. of S. Maria di Piedigrotta, to which the farm containing the Tomb belonged. The bishop is said to have possessed records proving that the Tomb was perfect in 1326, and that it had 9 small columns supporting a marble urn, with the well-known inscription on the frieze:—

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope; cecini pascua, rura, duces.

He says that the urn and columns, and some small statues which decorated the Tomb, were given by Robert of Anjou to the Cardinal of Mantua for removal to Virgil's birthplace at Andes near that city; that the Cardinal, returning by sea, died at Genoa, and that all trace of the precious relics perished with him. Giovanni Villani, in his *Chroniche de Napole*, published in 1526, also describes the form and arrangement of the Tomb, and says that the marble which contained the epitaph, carved in antique characters, was entire in 1326. Pietro di Stefano, in his *Descrizione de' Luoghi Sacri*, confirms Capaccio's statement respecting the existence of the urn at the beginning of the 14th century, but states that King Robert removed it to the Castel Nuovo, for its better preservation; but though Alfonso of Aragon had diligent search made, not a trace of it was found in the middle, of the 15th cent. Eugenio Caracciolo in his *Napoli Sacra*, published in 1623, states that a stone had been discovered in the neighbourhood, bearing the inscription—*Siste, Viator, quæso, pauca legito, hic Maro situs est.* Cardinal Bembo in the 16th cent. has shown his belief in the tomb by the epitaph which he composed for Sannazzaro (see p. 133). To a different pen must be attributed the inscription which was placed here in 1554:—

Qui Cineres? Tumuli hæc Vestigia? Conditur olim
Ille hic qui cecinit pascua, rura, duces.

Capaccio tells us, that there were formerly these two other lines:—

Quod scissus tumulus? Quod fracta sit urna quid inde?
Sat celebris locus hic nomine vatis erit.

The laurel supposed to have been planted by Petrarch disappeared in the beginning of the present cent. under the knives of visitors of all nations; and the one planted as its successor by Casimir Delavigne has as little chance of perpetuity. The Margravine of Baireuth in the last cent. had a

branch of Petrarch's laurel cut off and sent to her brother Frederick the Great, accompanied by some lines written by Voltaire expressive of the appropriateness of such a gift to his military glory and poetic talents; and the Russian Admiral Czernischeff made a similar present to Voltaire himself during his visit to Ferney. We have no space to record the many other reminiscences of the Tomb. It has now become venerable by the homage which men of genius during six centuries have paid to it; and where such pilgrims have trodden, posterity will regard the spot as one of those consecrated sites upon which has been fixed the seal of immortality.

Vespero è già colà dove sepolto
È 'l corpo, dentro al quale io facea ombra:
Napoli l' ha, e da Brandizio è tolto.
DANTE, *Purg.* III. 25-27.

Fuorigrotta.—At the W. extremity of the Grotta di Posilipo is the village of *Fuorigrotta*, where several roads branch off. The 1st turn on the rt. joins the new road by Orsolone to Capodimonte. The 2nd leads to Pianura (Drive 4). The 3rd branches off about ½ m. farther to the Lago di Agnano and to Astroni (Drive 3). The continuation of the road from the Grotta proceeds to Bagnoli, and was constructed in 1568 by the Viceroy di Rivera. At the W. end of Fuorigrotta is the little ch. of S. Vitale, in which *Giacomo Leopardi*, the poet, is buried, with a simple monument erected to his memory in the porch. Not far from the ch. are two inscriptions, one bearing the words *Hinc Puteolos*, to indicate the direction of the new route; the other, *Hinc Romam*, to show that the Agnano road falls into the *Via Campana* from Pozzuoli to Rome beyond the Solfatara. The road to Bagnoli is bordered on each side by poplar and mulberry-trees festooned with vines; the valley through which it runs, bounded on the l. by the ridge of Posilipo, is cultivated with wheat, maize, and flax.

Bagnoli, a cluster of houses near the shore, with several bathing establishments and some hotels. It lies in a fertile valley that supplies Naples with its earliest vegetables; and it derives its name from its two warm mineral springs. The first of these, the *Acqua di Bagnoli*, resembles Seltzer water in its large amount of muriate and bicarbonate of soda, with free carbonic acid gas; the temperature is 104° Fahr. The *Acqua di "Subveni homini"* is of the same character, but with more than four times the amount of muriate of soda. The temperature varies with the season from 82° to 107° Fahr. Bagnoli was the birthplace of the physician Sebastiano Bartolo, the reputed inventor of the thermometer. At Bagnoli we enter on the road to Pozzuoli, but we shall reserve our description of it for our excursion to the W. district near Naples. (See Exc. vii.)

DRIVE 2.—Mergellina—Str. di Posilipo—Villa of Vedius Pollio, and other ruins — Grotta di Sejano — Nisida. (This can be combined with Drive 1, going one way and returning the other.) The road on the left hand, after leaving the Chiaia, proceeds along the *Mergellina*, and is called *Str. Nuova di Posilipo*. It was constructed in 1812, but the descent towards Bagnoli was not finished till 1823. Before leaving the Mergellina we pass under the ch. which contains Sannazzaro's tomb (p. 133). Beyond, on the rt., is the *Villa Angri*, and further on, on the l., the Restaurant *il Monaco*, and beyond the picturesque ruins of the *Palazzo di Donna Anna*, often misnamed *della Regina Giovanna*, built in the 17th cent. by *Fansaga* for Donna Anna Carafa, the wife of the Viceroy Duke of Medina. It was erected on the site of a more ancient palace of the princes of Stigliano, of whom Donna Anna was the last heiress; it has never been finished, and is now converted into a glass manufactory. There are several *Restaurants* a little further on, and the road winds round the hill by a gentle ascent through villas and gardens. Many of the villas are beautifully situated. After passing on the l. the *Lazzaretto* or Quarantine, the Rocca Romana, the Rocca Matilde, the Delahante, and the Minutolo Villas, a road on the l., passing by the entrance to the Villa de

Mellis, or *Palazzo delle Cannonate*, the residence of Hackert the painter in the last cent., and by the Villa Gerace, descends to the *Capo di Posilipo*, the Phalerum of the Greeks, from φαλαρίς, a gull, whose Latin name, *mergus*, is supposed to have been the origin of that of Mergellina. The little ch. of S. Maria del Faro is supposed to occupy the site of the ancient Pharos. Close by the church was found the bust of the youngest son of Asinius Pollio, whose birth is commemorated by Virgil in the 4th Ecl. Boats can always be hired here to row back to Naples. Farther on, a road on the rt., crossing the highest ridge of Posilipo, falls into the road of the Vomero. After a small tavern on the l., and just before reaching a deep cutting, a path turns off the S.W. side of the hill, under the *Punta di Coroglio*, affording a great variety of views. By following this path we reach the Villa Mazza, which contains a collection of Latin inscriptions found among the ruins, the fragment of a column, and the niche of the cella of a temple. Lower down is the little island or rock called *La Gajola*, covered with ruins. Against the opposite cliff, close to the sea, are remains of what is supposed to have been the Temple of Fortune, or of *Venus Euplœa*. The spot is now misnamed *la Scuola di Virgilio*. It was there, as Statius tells us, that the Alexandrian merchants, on their visits to *Puteoli*, returned thanks for their prosperous voyage. The little cove on the W. of this rock is called the *Marechiano* (smooth water). The ground all around is covered with the ruins of the

Villa of Vedius Pollio, the celebrated *Pausilypum*, Παῦσις τῆς λύπης, which gave the whole promontory a name expressing freedom from care. These ruins, overgrown with myrtles, ericas, and Spanish broom, and partly covered by the Villa Mazza, spread over a considerable space. They extend down the slope of the hill and along the shore as far as Nisida. The most conspicuous is the Casa Fiorelli, a building of three stories, the lowest of which was probably a bath. But it is not the hill, or even the shore, which will give an adequate idea of the extent of this villa. The sea itself is filled for a considerable distance with enormous masses of substructions; the tufa cliffs are cut away to form part of the vast plan, and the mountain is pierced with tunnels and canals to supply the fishponds and the baths. It is difficult to form a conception of the magnitude of these works without examining them in a boat. Large oblong masses of tufa may thus be seen under water, isolated by deep channels from the cliff of which they once formed part; and in other places spacious chambers may be traced. The best plan for exploring them is to drive to the Capo di Posilipo, there hire a boat, and rejoin the carriage at the foot of the hill, where the Strada Nuova reaches the shore, opposite to the island of Nisida.

It would be hopeless to attempt to define these masses of ruin. We know that Vedius Pollio constructed extensive fishponds for the *murænæ*, or sea-eels, of which Pliny, Dion Cassius, and Seneca write with such astonishment. Dion tells us that these fish were fed with human flesh; Pliny mentions one which was known to be more than 60 years old; and Seneca records a feast given by Pollio to Augustus, at which a slave who had broken a glass was sentenced to be thrown to the fishes; an order which the emperor arrested by directing all the glasses of the villa to be cast into the ponds instead of the intended victim. Pollio bequeathed the villa to Augustus, but history has recorded no facts of interest in connexion with his possession of the property. The *Fishponds* which have acquired such a barbarous notoriety are still visible.

Other buildings brought to light by the excavations of recent years have been supposed to belong to the villa of Vedius Pollio, or that of *Lucullus*. A *Theatre* has a double cavea of 17 rows of seats cut out of the rock, with a corridor above, ascended by a lateral stair, and two tribunes at the extremities of the orchestra. The

absence of the foundations for the stage suggests the probability that the scena was constructed of wood so as to be removable. The stone rings for the *velarium* are still visible in the upper part of the outer walls. Some interesting antiques were found among the ruins, including wall paintings, several rare marbles, and the head of a statue of Bacchus. A large square building, near the theatre, decorated with pilasters, having two channels for rain-water and semicircular loggie built along the face of the hill, one above the other, is supposed to have been a place for games. The *Odeon*, with its portico of stuccoed columns, is the most perfect of these remains. It has 12 seats arranged in two divisions, a semicircular scena, a recess for the musicians in the orchestra surrounded by six columns of cipollino with capitals of rosso antico, only one remaining in situ, of excellent workmanship, and a hall in the middle of the area, with a seat for the emperor apart from the rest of the audience. In a niche of this hall were found a pedestal for a statue, and two columns of black marble with white capitals. The whole building was faced with costly marbles. Among the sculptures found in the ruins may be mentioned the beautiful statuette of the Nereid rising from a shell, now in the Museum; the headless statue of a Muse, one of the finest draped figures of that collection; and some finely-carved candelabras. The *Basilica*, divided into a nave and two aisles by a double row of columns, and the *Hemicycle*, are near the Odeon. Numerous fragments of columns, capitals, and cornices of precious marbles, have been found in the same direction. Beyond are the ruins of other buildings, porticos, nymphæa, reservoirs, &c.

Returning to the main road we pass though a deep cutting to an esplanade from which there is a magnificent view over Bagnoli, Camaldoli, Pozzuoli, Baiæ, Ischia, &c. Descending from here along the W. side of the hill, we pass on the l. the entrance to the

Grotta di Sejano, so called from the notorious favourite of Tiberius (1 fr. for opening the gate). This very interesting vestige of a past magnificence is a tunnel cut through the ridge of the Posilipo hill near the *Punta di Coroglio*. It is more than ½ a mile long, and is altogether a greater work than the Grotta di Pozzuoli, being longer, wider, and loftier; it is also strengthened internally by arches of masonry, and has several lateral air-openings towards the sea. Strabo, who describes it from personal observation, tells us that the engineer was a M. Cocceius, who had also been employed by Agrippa, the son-in-law of Augustus, to make the subterranean passage from Cumæ to the Lake of Avernus. The grotta has been cleared out. During the progress of the excavation an inscription was discovered showing that it had been restored by Honorius in the 5th cent. The E. end of it opens on the shore close to the ruins called La Gajola.

After passing the entrance to the Grotta, the road continues to the seashore, and round the Punta di Coroglio to Bagnoli, where it falls into the road from Fuorigrotta. Opposite the Punta di Coroglio is the island of

Nisida, *Nesis*, the Νῆσις of Strabo, an ancient crater, 1½ m. in circumference. The lip of the crater is broken down on the S. side, where it forms the little harbour called the *Porto Pavone*. On the N. side, nearly opposite to the Punta di Coroglio, is a rock now occupied by the lazzaretto. It is said that the island was connected with the shore of Bagnoli by a bridge thrown across the strait from this rock, and that from the N.W. point a mole formed a harbour—the *placidus limon* of Statius. We learn from Cicero that the son of Lucullus had on this island a villa, where Brutus retired after the assassination of Cæsar. In this villa Cicero held his conferences with Brutus on affairs of state; and several of the letters to Atticus are dated from it. Nothing can be more touching than the picture he draws of the great re-

publican during his retirement at Nisida:—*Corpus aberat liberatoris, libertatis memoria aderat; in qua Bruti imago cerni videbatur. At hunc his ipsis ludorum diebus videbam in insula clarissimi adolescentis Luculli, propinqui sui, nihil nisi de pace et concordia civium cogitantem. Eundem vidi postea Veliæ cedentem Italia, ne qua oriretur belli civilis causa propter se.* —*Phil.* x. 4. The villa was subsequently the scene of the parting of Brutus and Portia, on his retirement to Greece, prior to the battle of Philippi. Although thus frequented by the great statesmen of republican Rome, Nisida appears to have been subject to mephitic vapours and gaseous exhalations from some portions of its crater as late as the middle of the 1st centy. Lucan says,—

Emittit stygium nebulosis aera saxis,
Antraque lethiferi rabiem Typhonis anhelant.

Pliny celebrates its wild asparagus, for which it still retains its fame, and it enjoys an equal reputation for its grapes, its olives, and its figs. In the 15th cent. Joanna II. had a villa on the crest of the island, which was converted into a fortress to check the fleet of Louis of Anjou. It is now used as an *Ergastolo*, or prison for criminals, some of the most eminent victims of Bourbon tyranny having been confined in it. In 1624 the Duke of Alva erected the Lazzaretto on the rock near the shore. In 1832 a new port between Nisida and the mainland was constructed by the engineer *Fazio*, by means of two open moles built on arches thrown over the ancient piles, like the mole of Pozzuoli. The two moles form a port, having an area of 20,666 square feet, and are united by a spacious causeway 1290 feet in length. The W. mole has a small revolving light at its extremity.

DRIVE 3.—Lago d'Agnano—Grotta del Cane—Astroni. This drive is the same as No. 1, as far as the third road on the rt. after leaving the Grotta di Pozzuoli, which road leads in about ¼ hour to the

Lago d'Agnano, now no longer a lake, its waters having been drained the sea. It is surrounded on all sides by mountains, of which the principal are Spina, Astroni, and Olibano, the last easily distinguishable by its barrenness. The circumference of the crater is nearly 3 miles, but it is more irregular in its outline than others in the neighbourhood. Neither the lake nor the crater are mentioned by ancient writers, but that is no sufficient reason for concluding that they were not in existence at an early period. Many conjectures have been started with regard to its ancient state and the origin of its present name, the most plausible perhaps of which is that which makes it occupy the site of a property of the Annian family of Pozzuoli: the *fundus Annianus* would then naturally become the *lacus Annianus*, whence the change into its modern name would easily follow. The surface of the lake before it was drained was 924,020 sq. metres, and its depth over 40 ft. Though surrounded by verdure and frequented by water-birds, it was a constant source of malaria to the whole surrounding district, chiefly owing to the effluvium caused by the soaking in it of hemp and flax. The process of draining was begun in 1865, and has been accomplished by means of an *emissarium* or tunnel, nearly a mile long, cut through Monte Spina to the sea. The torrents which formerly fed the lake are now conducted by channels into this tunnel, and the bed of the crater preserved in a fit state for cultivation.

Stufe di San Germano.—On the S.E. bank of the lake are some old chambers in which the hot sulphurous vapour which issues from the soil at the temperature of 180° Fahr., is collected for the cure of gouty and rheumatic cases from the hospitals of Naples. The name of the Stufe commemorates the vision of S. Germanus, Bishop of Capua, in the 6th cent., which S. Gregory the Great has recorded in his Dialogues. Behind the Stufe are some Roman ruins, supposed to be the remains of baths.

Grotta del Cane.—This celebrated cavern is an aperture, resembling a

small cellar, at the base of the hill, about 100 paces E. of the Stufe. It is closed by a door the key of which is kept by the custode of the Stufe, who will expect 1 franc for showing the experiment with the dog, from which it derives its name. The cavern was known to Pliny, who describes it among the *spiracula, et scrobes charoneæ, mortiferum spiritum exhalantes.* It is continually exhaling from its sides and floor volumes of vapour mixed with carbonic acid gas; but the latter, from its greater specific gravity, accumulates at the bottom and flows over the step at the door, which is slightly elevated above it. The upper part of the cavern, therefore, is free from the gas, while the floor is completely covered by it. Cluverius says that the grotto was once used as a place of execution for Turkish captives, who were shut up within its walls and left to die of suffocation. It is said that Don Pedro de Toledo tried the same experiment upon two galley slaves, with fatal effect. Addison, on his visit, made a series of experiments which anticipated all those performed by subsequent observers. He found that a pistol could not be fired at the bottom, and that, on laying a train of gunpowder and igniting it on the outside of the cavern, the carbonic acid gas "could not intercept the train of fire when it once began flashing, nor hinder it from running to the very end." He ascertained that a viper was 9 minutes in dying on the first trial, and 10 minutes on the second, this increased vitality being attributable, in his opinion, to the large stock of air which it had inhaled after the first trial; and that the dog was not longer in expiring on the first experiment than on the second. Dr. Daubeny found that phosphorus would continue lighted at about 2 ft. above the bottom, that a sulphur match went out a few inches above it, and a wax taper at a still higher level. It has been asserted that the dog, upon which this *sic sine morte mori* experiment is usually performed, is so accustomed to die that he has become indifferent to his fate; but no dog who has been long the subject of the exhibition is to be seen in perfect health. The effects of the gas being seen quite as well by means of a torch, a lighted candle, or a pistol, visitors will do well to content themselves with this, instead of having recourse to the cruel experiment on the poor quadruped.

From the W. shore of the Lake of Agnano an interesting path leads across the hills to Pozzuoli, passing by the Pisciarelli and the Solfatara (p. 322).

Astroni.—A road of ½ m. leads in a N.W. direction from the Lake of Agnano to Astroni. (Tickets for admittance to the park to be obtained at the Palazzo Reale, Naples; fee to the custode, 50 c. each.) This is the largest and most perfect of the volcanic craters of this district. For many years it has been used as the preserve of the wild boars and deer for the royal chase; and a wall has been built upon its margin to prevent the escape of the animals. The rim, which is more than 4 m. in circuit, is unbroken, except by the artificial cutting for the entrance. The ascent is steep, but quite practicable in a carriage. The interior is covered with magnificent ilexes and other forest-trees, presenting a very beautiful scene, especially in the early spring. A descent of about ½ m. leads to the plain, the floor of the ancient crater, which is encircled by a carriage drive. At the S.E. end are three small lakes, one of which is deep. In 1452, Alfonso I. gave a festival in this crater in honour of the marriage between his niece Eleanor of Aragon and the Emperor Frederick III. Pontanus tells us that 30,000 persons were present, that the gold and silver vessels used on the occasion were valued at 150,000 golden ducats, and that cascades and rivulets of wine were constantly flowing. The last scene of the celebration was a hunt by torchlight. The hill of Astroni offers one of the finest examples of the Craters called of Elevation by the celebrated geologist Von Buch; its sides are formed of beds of pre-existing volcanic tufa, which have been upheaved at a period long subsequent to their first deposition by subterranean forces, similar to those

that presided within the historical period at the formation of the Monte Nuovo. In the centre of the crater is a monticule of trachytic lava, protruding, and another mass of the same rock on the N. side of it, which have probably been produced during the last upheaving eruption, to which the mountain owes its present form.

Drive 4.—Pianura.—This drive is the same as No. 1, as far as the 2nd road on the right after leaving the Grotta di Posilipo, which road leads to *Pianura*, a village at the foot of the hill of the Camaldoli, near the extensive quarries of *Piperno*, a peculiar variety of volcanic rock, much used for building purposes at Naples.

Drive 5.—This drive along the *Corso Vittorio Emanuele*, a fine broad road, carried round the heights on the W. of the city, from Piedigrotta to the Infrascata, is remarkable for the beautiful view it affords of Naples and its bay. It is joined near the Salita del Vomero by another fine new road the *Corso Principe Amedeo*, which leaves the Chiaia near the Ch. of S. Maria in Portico. S. Elmo (p. 100) and S. Martino (p. 134) may be reached from it.

Drive 6.—Antignano—the Camaldoli—the Vomero. The Strada dell' Infrascata starts from opposite the W. side of the Museum, and reaches in a few minutes an open space, whence branches off on the l. the Corso Vittorio Emanuele, leading along the side of the hill to Piedigrotta. A little further on we pass the Villa Maio on the l., and on the rt. the ascent to the *Arenella*, the birthplace of *Salvator Rosa*, and the *Due Porte*, and proceed by the Strada S. Gennaro to the village of *Antignano*, where was the "Portico Antiniano," as Pontanus calls the villa of Antonio Beccadelli, or Panormita, who there composed his history of Alfonso of Aragon, and his licentious *Hermaphroditus*. Antignano is the best place from which to make the excursion to

The Camaldoli.—(The carriage must be left, and the ascent to the Camaldoli made on donkeys or on foot; 1½ hr.; donkey, 2 fr.)

This Monastery was founded by the Marquis of Pescara, the conqueror of Francis I. at Pavia, and occupies the E. crest of that semicircular ridge of hills which forms the N. boundary of the Phlegræan Fields. The peak on which it is built is the highest point of this ridge, and is the loftiest of all the hills on the N. and W. of Naples, being 1488 feet above the sea. The convent has been suppressed, and ladies can now enter it, but there is nothing of interest in the convent or church, and the best thing is at once to enter the garden and proceed along a shady laurel path to the Belvedere, there to enjoy the surpassingly splendid panorama of the surrounding country. The view is indeed very beautiful and embraces a scene of a peculiar character, historical as well as physical. It comprehends the principal region of volcanic action in Southern Italy, and many of the most important sites immortalised by the poets and historians of antiquity. It commands a noble view of the Bays of Naples and Gaeta and the Gulf of Pozzuoli, looking down on one side upon the Capital, and on the other on the craters and lakes of the Phlegræan Fields, the promontories of Posilipo and Misenum, the town of Pozzuoli, the islands of Nisida, Procida, and Ischia, the sites of Baiæ, Cumæ, and Literaum. On the S. the prospect is bounded by Capri and the Punta della Campanella. Following the Sorrentine promontory, we recognise the towns of Massa, Sorrento, and Castellammare, the Monte Sant' Angelo, the mountains at the foot of which stand Amalfi and Salerno, and the rich plain at the foot of Vesuvius in the foreground. On the N. the eye ranges over the whole of Campania Felix as far as the chain of Apennines, embracing in this part of the panorama Maddaloni, Caserta, Capua, Monte Tifate, the volcanic group of Rocca Monfina, Gaeta, the Formian hills, and Monte Circello far beyond it. On the W. the prospect is terminated by the sea and by the islands of Ponza in the distant horizon.

A steep descent through rocks and forests leads from the Camaldoli to the village of Pianura. On the S. side of

the hill of Camaldoli is the village of *Soccavo* (*sub cavo montis*). The descent on this side, over the bare brown desolate hills which succeed the wooded regions, and afterwards through close lanes to Antignano, is one of the most striking features of this excursion.

From Antignano a road on the rt. goes to Capodimonte; another on the l. ascends to the Castle of S. Elmo, and thence returning by the Ruffo, Lucia, and Floridiana Villas, falls into the main road proceeding from Antignano to the *Vomero* at the Villa Belvedere. A steep descent, called *Salita del Vomero*, leads from this point to the Chiaia. Here the road takes the name of the Strada Belvedere; it passes the Villa Regina, and traverses the crest of the Collina di Chiaia until it joins the hill of Posilipo, passing, near the point where it turns S., the Villa Ricciardi on the rt., and on the l. the Villa Tricase and the Villa Patrizi. At the latter place it is joined by the *Salita di S. Antonio di Posilipo*, which ascends from the Mergellina, passing near Virgil's tomb. Thus far the road has followed the direction of the old *Via Antiniana* leading from Pozzuoli to Naples, considerable remains of which can still be seen descending on the rt. to Fuorigrotta, on reaching the high ground above this village. Here we command an extensive view of the W. district, which will give us a correct idea of the locality, and enable us to trace the ancient and the modern roads. —those to the Lake of Agnano, the ancient one by Monte Olibano, the Rivera road to Bagnoli, the hill of the Camaldoli, the summits of the Solfatara, the Monti Leucogei, the site of Baiæ, the promontory of Misenum, the intervening flat of the Mare Morto, the island of Procida, and that of Ischia rising with its pointed peak of Epomeo behind it.

Following the ridge of the hill, and traversing the small villages of *Posilipo* and *Santo Strato*, the road falls into the Strada Nuova nearly opposite the Punta di Coroglio.

DRIVE 7.—Str. Nuova di Capodimonte. This road starts from the Museum, and after crossing the Ponte della Sanità, from which there is a beautiful view, winds round the hill of Capodimonte to the palace (p. 175) at the top, passing on the left S. Gennaro de' Poveri (p. 91) and the entrance to the Catacombs (p. 91).

DRIVE 8.—Miano—Secondigliano. The first part of this drive is the same as No. 7. It then continues N. from that point, skirting the park to Miano and Secondigliano, where it joins the Naples and Capua high road.

DRIVE 9.—Str. Ponte Rossi—Str. di Foria. The first part of this drive is the same as No. 7. It then winds round the E. side of the hill of Capodimonte, reaching at its base the Ponti Rossi (p. 90), and enters the Str. Foria, near the Albergo de' Poveri (p. 144) and the Botanical Gardens (p. 142). It may be prolonged to the Porta S. Gennaro and the Campi Santi (p. 140).

DRIVE 10.—Villa Gallo—Valley of the Camaldoli. The first part of this drive is the same as No. 7. It then turns W. from Capodimonte, and passes by the Villa Gallo (p. 179), and through the valley between the Vomero and the Camaldoli, affording beautiful views of the country and the bay.

DRIVE 11.—The Marina—and N.E. side of the Bay. This drive leads all along the Marina and by the side of the bay to Portici, Resina (Exc. i), &c., but the view of the sea is shut out by the houses that line the road, and it is not to be recommended as a pleasant drive.

DRIVE 12.—Poggia Reale—Campi Santi. This drive leads by a long straight road, beyond the Porta Capuana, to *Poggia Reale*, one of the favourite promenades of the lower orders, planted with trees and embellished with fountains, and preserving the name of a favourite retreat of many successive kings of the Anjou and Aragonese dynasties. At the close of the 15th cent. Alfonso II. built a palace on the spot, and surrounded it with grounds and gardens which extended to the sea. In the 17th the Duc de Guise described the spot as one of the most beautiful in the world, but it was destroyed in the military operations of which Naples was subsequently

the theatre. The grounds have been changed into market gardens, which supply Naples with vegetables; of the palace there are only remaining a few crumbling ruins. At the *Barriera Doganale* a road on the l., encircling the Camposanto Nuovo (p. 140), ascends to Capo di Chino, and joins the carriage-roads from Caserta and Capua; a road on the rt. leads to Barra, S Jorio, and Portici, by which we can return to Naples. The latter drive may be prolonged by taking the road which we cross just before reaching Barra, and following it to Cercola and the *Madonna dell' Arco* and visiting the *Villa Santangelo* in the village of Pollena, on the N.W. flanks of Somma, a country residence of considerable elegance and taste.

§ 24. PLAN FOR SEEING NAPLES AND THE IMMEDIATE NEIGHBOURHOOD.

Those who have plenty of time at their disposal will have no difficulty in arranging their plans so as to see leisurely everything of interest; but for those who have little time to spend, it may be useful to give some hints as to how they may best employ it. The following is a plan for seeing what is most interesting in the city and its immediate neighbourhood in six days.

1*st Day.*—Excursion to Pompeii.

2*nd Day.*—Museum, ground floor; drive along the Str. dell' Infrascata and the Corso Vittorio Emanuele, taking on the way the Castel S. Elmo and S. Martino.

3*rd Day.*—Excursion to Pozzuoli, the Solfatara, Lakes of Lucrinus and Avernus, Baiæ, Misenum, Lake of Fusáro, Cumæ.

4*th Day.*—Drive about the town and visit all or some of the following: Palazzo Reale, Churches of L'Incoronata, S. Maria Nuova, Monte Oliveto, S. Chiara, S. Domenico Maggiore, S. Lorenzo, S. Filippo Neri, S. Gennaro (the Cathedral), S. Restituta; then to Capodimonte, and continue along Drive 9 or 10.

5*th Day.*—Excursion to Vesuvius and Herculaneum.

6*th Day.*—Museum, upper floor; and Churches of S. Giovanni a Carbonara, S. Maria l'Annunziata, and SS. Severino and Sosio, and the Palazzo Santangelo.

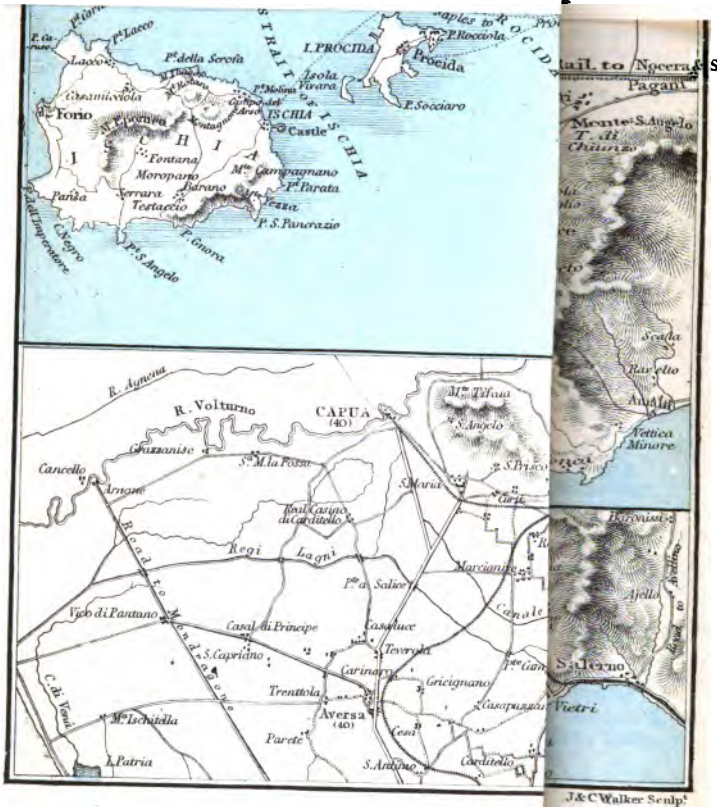
§ 25. EXCURSIONS.

The charm of Naples consists chiefly if not entirely, in the beauty of the surrounding country. Visitors, therefore, are advised to spend as much of their time as they can outside the city. Most of the excursions can be accomplished in one day, and in winter time it is better if possible to return to the city at night, as, with a few exceptions, the winter accommodation of the hotels in the neighbouring towns is not very good. In summer time, however, the visitor is recommended to give up his quarters at Naples, leaving only his heavy luggage behind him, and continue the excursions without returning to the city. The frequented routes are safe, but no mountain excursions should be undertaken without previous inquiry, and, if it is necessary, notice being given to the authorities.

The following list of excursions that can be made from Naples, may be of use to the traveller. The time given for each is the shortest possible.

1. Vesuvius. This may be combined with Herculaneum. 1 day.
2. Pompeii. This may be combined with Herculaneum. 1 day.
3. Castellammare, Sorrento, and Capri. 2 or 3 days. Capri may be made the subject of a separate excursion from Naples by steamer in 1 day.
4. Amalfi, Salerno, and Pæstum. 2 or 3 days. This may be combined with No. 3.
5. Nola, Avellino, and Monte Vergine. 1 or 2 days.
6. Caserta, S. Maria di Capua, and the Caudine Forks. 1 or 2 days.
7. Pozzuoli, The Solfatara, Monte Nuovo, Avernus, Baiæ, Misenum, Cumæ, &c. 1 or 2 days.
8. Procida and Ischia. 2 days. This may be combined with No. 7.

Other agreeable excursions can be made from Naples either separately, or combined with some one of the above—e.g. Benevento.—The towns


STRAIT of ISCHIA
I. PROCIDA
Procida
P. Socciaro
ISCHIA
Castle
Torio
Fontana
Moropano
Serrara
Testaccio
Mte Campagnano
Pte Pirata
P. S. Pancrazio
P. S. Angelo
Pagani
Mte S. Angelo
Scafa
Ravello
Amalfi
Nottica Minore
Salerno
R. Volturno
CAPUA
(40)
Cancello
Arnone
Regi
Lagni
Vico di Pantano
Casal di Principe
Casaluce
Teverola
Carinaro
Trentola
Aversa
(40)
Parete
S. Arpino
Cordiello
Marcianise
Ajella
Vietri
J. & C. Walker Sculp.

at the base of Vesuvius, Barra, San Jorio, San Giorgio di Cremano, Cercola, Sant' Anastasia, Somma, and Ottajano; from Sant' Anastasia and Somma the geologist can examine the Monte Somma, in the ravines descending to these villages, and ascend to its highest point, the *Nasone*.—San Germano, and Monte Casino:—Isola, Sora, and Arpino (the birthplace of Cicero).—The Phlegræan Craters of Monte Barbaro and Cigliano; as far as Licola and Patria, the Literum of Scipio Africanus.

EXCURSION I.—VESUVIUS.

a. *Preliminary Hints.* b. *Portici, Resina, and Ascent of Vesuvius.* c. *History of the Volcano and its eruptions.* d. *Geology.* e. *Ascent from Pompeii and other points.* f. *Herculaneum.*

a. PRELIMINARY HINTS.

In going from Naples, the best plan for 2 or 3 persons is to hire a carriage for the whole way to the *Observatory*. Fare, with 2 horses, 25 fr., 3 horses, 30 fr. The time occupied, including rest, will be about 7 to 8 hrs. In this way a great deal of fatigue is avoided, and Herculaneum easily included on the way back. Or the carriage can be left at *Resina*, and the ascent from there made on foot, or horse- or donkey-back. Guides to be procured at the *Guides' Bureau* at Resina. Another plan advisable for single travellers, and more economical, is to take the railway to *Portici*, the first station on the Castellammare and Eboli lines, and walk to Resina; but as the ascent of the cone must be done on foot and is very fatiguing, much walking in addition to the ¾ hr.'s level walk from the Observatory to the foot of the cone should be avoided. The ascent can also be made on foot or horseback from Pompeii. (See p. 204.) The Neapolitan Tramway Co. has organized a series of stage-coaches from Naples, to and from the Observatory, in which a place may be taken.

The ascent of Vesuvius should not be made in stormy or wet weather. It is a fatiguing excursion; but there is no danger when accompanied by a proper guide, unless the mountain is in a state of eruption, and then great precaution is required. The ascent is of course more interesting and exciting when the mountain is in activity; but the wonderful appearance of the lava streams and the crater, and the magnificent view of the surrounding country, well repay the trouble of reaching the summit, even when all is in repose.

The ascent is usually made from Resina. There is a Guides' Bureau in the principal street where guides, horses, and donkeys can be hired at a fixed tariff. Charges: *to the foot of the crater*, guide (one enough for a small party) 6 frs.; horse, 5 frs.; donkey, 4 frs.: *to the top of the crater*, guide 2 frs. extra; horse, 2 frs. extra for waiting. A gratuity of 2 or 3 frs. is expected by the guide, and a smaller one by the horse or donkey leaders. Chairs (*portantine*) can be hired for the ascent of the cone, with 8 porters, 60 fr. from Resina, 40 fr. from the Observatory. Porters provided with a rope to drag the travellers up the cone, 3 fr. Provisions should be taken, they can be brought from Naples, or bought at Resina; a porter can be hired at Resina to carry them for 2 or 3 frs. *Giovanni Cozzolino* is a good guide, with a scientific knowledge of the mountain. Travellers anxious to secure him should write beforehand, or go direct to his residence, No. 71 Str. Regia di Resina. Those intending to go by railway can order him to have the horses ready at Portici station. He expects a somewhat higher remuneration than the fixed tariff. No attention should be paid to the numerous individuals anxious to offer their services to the traveller. A great-coat or cloak, and a warm neckerchief, to put on as soon as the ascent is effected, a strong walking-stick, or, still better, an alpenstock, and stout boots, may be mentioned as necessary during the excursion.

b. PORTICI, RESINA, AND ASCENT OF VESUVIUS.

Leaving Naples by carriage, we

drive along the crowded quays of the Marinella, and after passing the Castle of the Carmine, cross the Sebeto by the Ponte della Maddalena, leaving on the rt. the building called *I Granili*, built in the last cent. as public granaries, and converted into barracks. The road runs along the E. shores of the bay, but it is so completely shut out from the sea by the interminable badly-paved suburb which stretches almost as far as Torre del Greco, that it has more the character of a long, dusty street, than of a high road.

The first of the suburban towns traversed by the road is *S. Giovanni a Teduccio* (11,116 inhab.); on the l. of which, ½ m. more inland, is *Barra* (8919 inhab.).

4 m. *Portici* (11,792 inhab.), is supposed to derive its name from the *Porticum Herculis*, mentioned by Petronius as the portico of a temple of Hercules at the W. end of Herculaneum. The road passes through the courtyard of the *Palace*, built 1738 by Charles III. Here were deposited the objects discovered at Pompeii and Herculaneum before their removal to Naples. The palace is only now remarkable for its beautiful situation at the head of the bay, all its furniture and objects of art having been removed, and the palace made over to the municipality of Naples. Portici, as well as S. Jorio and Barra, during the spring and autumn, are a favourite resort of the Neapolitans, and there is a *pension* near the palace, and a *restaurant* at the Stat. From the Fort and Mole of *Granatello* on the sea-shore there is a fine view of the bay. After passing through the courtyard of the palace we reach

Resina (12,175 inhab.), built upon the volcanic tufa and lava which cover *Herculaneum*. It nearly retains its name of *Retina*, the ancient port of the latter. There are many villas, the largest of which is *La Favorita*, with fine garden and containing a mosaic found in one of the Palaces of Tiberius at Capri. This villa, like the Palace of Portici, is built on the lava of 1631. Permission to enter obtained at the Palazzo Reale in Naples.

Ascent of Vesuvius.—A good road, winding first between vineyard walls and then over lava streams, leads from Resina in 1½ hr. to the *Observatory*, about 2000 ft. above the sea. It was erected in 1844, and is under the superintendence of Prof. Palmieri. It contains a number of scientific appliances, and among them a peculiar instrument for registering the state of the mountain. Close to the observatory is the so-called *Hermitage*, a sort of *osteria*, where the common wine grown on the slopes of Vesuvius can be procured, and where guides and porters may also be had.

The view from this point is magnificent, stretching far away to the N.W. over the heights of Camaldoli, Posilipo, Misenum, Procida, Ischia with its pyramid-like Monte Epomeo cutting clear against the sky, the Ponza Islands, and Gaëta as far as the promontory of Monte Circello; to the S. towers the Monte S. Angelo, with Castellammare, Vico, Sorrento, and Massa at its foot, and beyond them the three-peaked Capri. The sunset view is perhaps the most lovely, but it hardly beats the magic effect of sunrise lighting up the immediate foreground of Naples and the other towns at the head of the bay. From the terrace of the observatory there is a good view of the lava-streams of 1858, 1868, and 1872.

A walk or ride of ¾ hr. from the Observatory brings us to the *Atrio del Cavallo*, near the bottom of the cone. Here may be seen several of the *Bocche* or openings from which the lava runs. The ascent from this point to the crater must be made on foot, and will take a good walker about 1 hr., though fresh lava-currents sometimes necessitate deviations from the direct road, and make the ascent longer and more difficult. The path is very steep, and the loose ashes since the eruption of 1872 make the foothold insecure and the walking painfully fatiguing. Porters will here be found waiting, and very troublesome in offering assistance. The view from the top is even more striking than that from the Observatory. "One look westwards," says

Goethe, "is enough to make one forget the fatigue and labour of the climb." The sulphureous vapour at the top is very trying, and a handkerchief should be occasionally held over the mouth, and the head turned away from the wind to relieve the stifling sensation produced by the vapour. The guide will take the traveller to the edge of the crater and assist him in cautiously looking over. The traveller will have to shift his position from time to time to avoid burning the soles of his shoes. The descent is very rapidly made in about ¾ hr. straight down over the loose ashes, and the Observatory will be reached again in about 1 hr. In winter, if there is frozen snow lying on the cone, the ascent is still more fatiguing, and the descent is then dangerous. (See Dickens' 'Pictures of Italy,' last chap.)

c. History of the Volcano and its Eruptions.

Vesuvius, τὸ ὄρος Οὐεσούϊον of Strabo, the *Vesēvus* and *Vesbius* of the Romans, one of the most active of modern volcanos, rises in the midst of the plain of Campania, and is surrounded on the N. and the E. by mountains of Apennine limestone. On the W. it is open to the plain of Naples, on the S. its base is washed by the sea. It is about 30 m. in circumference. It rises by a gentle declivity to what is called the first plain, which is about half a m. above the level of the sea, and about 5 m. in diameter. This plain forms the base of *Monte Somma*, which may be ascended from Massa or from Somma, and whose highest point, the *Punta del Nasone*, is 3747 ft. above the sea. Monte Somma extends for about 2 m. in an irregular semicircle round the N. and E. of what is now called Vesuvius, the two mountains being separated by the deep semicircular valley called the *Atrio del Cavallo*. The height of the eruptive cone of Vesuvius varies a good deal, but may be averaged at about 4000 ft.

For more than 300 years Vesuvius has been the only active crater among the volcanic group of the Bay of Naples, which includes Ischia, Procida, the Solfatara, Monte Nuovo, and Vesuvius. Before the Christian era Ischia and the Solfatara appear to have been the only Italian craters which were active within the historical period. Stromboli, the most northern of the Lipari islands, is the only other permanently active volcano in Europe, and lies about 70 m. N. of Ætna, about 120 m.S.E. of Vesuvius.

Before the reign of Titus, Vesuvius showed no signs of activity. From an early period it appears to have been known as the *Mons Summanus*, and to have been crowned by a temple dedicated to *Jupiter*. In the 'Syntagma Inscriptionum' of Reinesius, and in the Benedictine 'Explication des divers Monumens,' will be found inscriptions to *Jupiter Summanus;* an inscription was found at Capua, with the words *Jovi Vesuvio sacrum, D.D.*

The ancient geographers recognised the volcanic character of Vesuvius from the analogy of its form with that of Ætna. Their descriptions, though brief, supply us with some facts which will aid us in tracing the history of the mountain. Diodorus Siculus was the first to describe Vesuvius as volcanic. Born at Agyrium, on the flanks of Ætna, he must have been familiar with volcanic phenomena, as that mountain was twice in activity during his lifetime. On examining Vesuvius he found, as he tells us, many signs that it had been in activity in ancient times. Vitruvius mentions a tradition in his day that the mountain had emitted flames. Strabo, who wrote a few years later, describes it as having a truncated cone, with a barren and ashy aspect, "having cavernous hollows in its cineritious rocks, which look as if they had been acted on by fire." Whence he inferred that "in some former time there had burst from these cavernous orifices a fire which had now become extinct." Seneca remarked that Vesuvius in former times had given out more than its own volume of matter, and had furnished the channel, not the food, of the internal fire; *in ipso monte non alimentum habit sed viam.* Velleius Paterculus, who died under Tiberius, and Plutarch, in his Life of Crassus, in describing

the escape of Spartacus, give incidentally an interesting account of the condition of the mountain at that period. They state that the rocky hollow on the summit was clothed with wild vines, and that it was accessible only by one very steep and narrow passage on the side opposite to Naples. When Spartacus (A.U.C. 681) and his followers had entered this pass and encamped in the plain of the crater, Clodius besieged him in his retreat by occupying the pass and cutting off, as he supposed, the only means of escape. The gladiators, however, made ladders of the vine-boughs, "like ship-ladders, of such a length and so strong that they reached from the top of the hill to the very bottom. With these they all descended except one, who remained to throw down their armour to his companions, and then descended himself, last of all. The Romans, having no suspicion of this movement, were assailed in the rear by the gladiators, who had marched round the mountain, and were put to flight with the loss of their whole camp."

From these facts it is very probable, independently of geological evidence, that Somma, which now forms the N. peak of the mountain, was a part of the wall of the original crater. The most cursory examination of the crest of rocks comprising Somma is sufficient to show that it is the segment of a circle: and it has been proved by careful measurements that this circle, if continued round the mountain, would include the whole of the more modern cone of Vesuvius within it, and give a centre which corresponds exactly with its present site. Somma, therefore, and the mountain of which it formed a part, was probably the Vesuvius described by the ancient geographers before the reign of Titus. Its flanks were then covered with luxuriant vegetation, and Pompeii and Herculaneum were flourishing cities at its base.

> Talem dives arat Capua, et vicina Vesævo
> Ora jugo.
>
> VIRG. *Georg.* II. 224.

In the 63rd year of our era, during the reign of Nero, the mountain began for the first time to give signs that the volcanic fire was returning to its ancient channel. On the 5th February the whole neighbourhood was convulsed by an earthquake, which, as Seneca records, threw down a great part of Pompeii and Herculaneum. In 64 another earthquake occurred, which injured Naples and destroyed the theatre, where Nero had been acting a few minutes before. These earthquakes continued at intervals for 16 years.

The first eruption of Vesuvius of which there is any record occurred on the 24th August in the year 79, during the reign of Titus. It is memorable not only as the eruption which destroyed Pompeii and Herculaneum, and caused the death of Pliny the naturalist, but also as having had his nephew, the younger Pliny, for its historian. In his two well-known letters to Tacitus (vi. 16 and 20), describing the death of his uncle, Pliny says that about one in the afternoon his mother informed his uncle, who was stationed with the Roman fleet at Misenum, that a cloud appeared of unusual size and shape. "It was not," he says, "at that distance discernible from what mountain it arose, but it was found afterwards that it was from Vesuvius. I cannot give a more exact description of its figure than by likening it to that of a pine-tree, for it shot up a great height in the form of a trunk, which extended itself at the top into the form of branches; occasioned, I imagine, either by a sudden gust of air which impelled it, the force of which decreased as it advanced upwards, or the cloud itself, being pressed back again by its own weight, expanded in this manner. It appeared sometimes bright, and sometimes dark and spotted, as it became more or less impregnated with earth and cinders. This was a surprising phenomenon, and it deserved, in the opinion of that learned man, to be inquired into more exactly. He commanded a *Liburnian* galley to be prepared for him, and made me an offer of accompanying him, if I pleased. I replied it was more agreeable to me to pursue my studies . . . . He went out of the house with his tablets in his hand. The mariners at *Retinæ*, being under consternation at the

approaching danger (for that village was situated under the mountain, nor were there any means of escaping but by sea), entreated him not to venture upon so hazardous an enterprise . . . . He commanded the galleys to put off from land, and embarked with a design not only to relieve the people of *Retinæ*, but many others in distress, as the shore was interspersed with a variety of pleasant villages. He sailed immediately to places which were abandoned by other people . . . . He now found that the ashes beat into the ships much hotter, and in greater quantities; and as he drew nearer, pumice-stones, with black flints, burnt and torn up by the flames, broke in upon them: and now, the hasty ebb of the sea, and ruins tumbling from the mountain, hindered their nearer approach to the shore. Pausing a little upon this, whether he should not return back, and instigated to it by the pilot, he cries out, 'Fortune assists the brave: let us make the best of our way to Pomponianus,' who was then at Stabiæ;"—where he perished during the night.

In the second letter Pliny describes more minutely the phenomena which attended the eruption:—"There had been, for many days before, some shocks of an earthquake, which the less surprised us as they are extremely frequent in Campania; but they were so particularly violent that night, that they not only shook everything about us, but seemed indeed to threaten total destruction . . . Though it was now morning, the light was exceedingly faint and languid; the buildings all around us tottered; and though we stood upon open ground, yet, as the place was narrow and confined, there was no remaining there without danger: we therefore resolved to quit the town. The people followed us in the utmost consternation; and as, to a mind distracted with terror, every suggestion seems more prudent than its own, they pressed in great crowds about us in our way out. Having got to a convenient distance from the houses, we stood still, in the midst of a most dangerous and dreadful scene. The chariots which we had ordered to be drawn out were so agitated backwards and forwards, though upon the most level ground, that we could not keep them steady, even by supporting them with large stones. The sea seemed to roll back upon itself, and to be driven from its banks by the convulsive motion of the earth; it is certain at least that the shore was considerably enlarged, and that several sea animals were left upon it. On the other side, a black and dreadful cloud, bursting with an igneous serpentine vapour, darted out a long train of fire, resembling flashes of lightning, but much larger. . . . . Soon afterwards the cloud seemed to descend and cover the whole ocean; as indeed it entirely hid the island of Capreæ and the promontory of Misenum. My mother strongly conjured me to make my escape, which, as I was young, I might easily do: as for herself, she said, her age and corpulency rendered all attempts of that sort impossible. However, she would willingly meet death if she could have the satisfaction of seeing that she was not the occasion of mine. But I absolutely refused to leave her, and taking her hand I led her on: she complied with great reluctance, and not without many reproaches to herself for retarding my flight. The ashes now began to fall upon us, though in no great quantity. I turned my head, and observed behind us a thick smoke, which came rolling after us like a torrent. I proposed, while we had yet light, to turn out of the high road, lest she should be pressed to death in the dark by the crowd that followed us. We had scarce stepped out of the path when darkness overspread us, not like that of a cloudy night, or when there is no moon, but of a room when it is shut up and all the lights are extinct. Nothing there was to be heard but the shrieks of women, the screams of children, and the cries of men: some calling for their children, others for their parents, others for their husbands, and only distinguishing each other by their voices; one lamenting his own fate, another that of his family; some wishing to die from the very fear of

dying; some lifting their hands to the gods; but the greater part imagining that the last and eternal night was come which was to destroy the gods and the world together. Among these were some who augmented the real terrors by imaginary ones, and made the frightened multitude falsely believe that Misenum was actually in flames. At length a glimmering light appeared, which we imagined to be rather the forerunner of an approaching burst of flames, as in truth it was, than the return of day. However, the fire fell at a distance from us. Then again we were immersed in thick darkness, and a heavy shower of ashes rained upon us, which we were obliged every now and then to shake off, otherwise we should have been crushed and buried in the heap. . . . . At last this dreadful darkness was dissipated by degrees, like a cloud of smoke; the real day returned, and even the sun appeared, though very faintly, and as when an eclipse is coming on. Every object which presented itself to our eyes, which were extremely weakened, seemed changed, being covered over with white ashes, as with a deep snow. We returned to Misenum, where we refreshed ourselves as well as we could, and passed an anxious night between hope and fear—though indeed with a much larger share of the latter, for the earthquake still continued, while several enthusiasts ran up and down, heightening their own and their friends' calamities by terrible predictions."

This description is not only interesting in itself, but is valuable as affording the evidence of an eye-witness as to the nature of the eruption. On this point the statement of Pliny is entirely confirmed by scientific observations on the materials which cover the buried cities. It appears that no lava flowed from the crater on this occasion, only ashes, red-hot stones, and loose fragments of volcanic materials being ejected. Many of these masses which have been found at Pompeii are not less than 8 lbs. in weight, while those which fell upon Stabiæ, 4 m. further, weigh only a few ounces. The crater vomited at the same time enormous volumes of vapour, which fell upon the country around in torrents of heated water, charged with the dry light ashes which were suspended in the air. This water, as it reached the soil, carried with it in its course the cinders which had fallen, and thus deluged Herculaneum with a soft, pasty, volcanic mud or alluvium, which penetrated into places which neither scoriæ nor stones could have reached, and did far more damage than any other product of the eruption.

Hic est pampineis viridis modo Vesvius umbris,
Presserat hic madidos nobilis uva lacus;
Hæc juga, quàm Nisæ colles, plus Bacchus amavit,
Hoc nuper Satyri monte dedere choros;
Hæc Veneris sedes, Lacedæmone gratior illi;
Hic locus Herculeo nomine clarus erat:
Cuncta jacent flammis, et tristi mersa favilla,
Nec Superi vellent hoc licuisse sibi.
MARTIAL, *Epig.* IV. 44.

The effect of this eruption was to destroy the entire side of the mountain nearest to the sea, leaving, as the only remnants of the ancient crater, the lower ridge on the S. flank now called *La Pedamentina*, and that portion of the wall which, under the name of *Somma*, encircles about two-fifths of the new cone. This cone is the present Vesuvius, which has continued to be the almost exclusive channel of eruption to the present day.

More or less important eruptions occurred in 203;—in 472, when, according to Procopius, Europe was covered with ashes, which fell even at Constantinople;—in 512, when the same author says the ashes were carried as far as Tripoli;—in 685;—in 993;—in 1036, when the lava is said to have reached the sea;—in 1049;—in 1139;—in 1306;—and in 1500, this last a slight eruption, leaving, however, a crater 5 m. in circumference and 1000 paces deep. A long interval now ensued of 131 years, during which Vesuvius became so covered with vegetation, that in the 17th cent. Braccini found the sides of the crater overgrown with brushwood and forest-trees, and haunted by wild boars. At the bottom was a plain with cattle; and in the middle of this plain was a ravine in the floor of the crater, through which a winding path led down for about 1 m. among rocks and

stones to another and a larger plain, which was covered with ashes and had three small pools of warm brackish water. During this interval of rest, in 1538, *Monte Nuovo*, near Pozzuoli, was thrown up.

On the 16th December, 1631, one of the greatest modern eruptions occurred. Braccini, who describes it, says that about midsummer the plain of the Sarno was convulsed by earthquakes, which occurred so repeatedly during the six following months that many persons from Naples ascended the mountain to ascertain whether any change had taken place in the interior. They found the crater filled with volcanic matter, and no longer concave but perfectly level with its margin, while noises were heard beneath the surface. On the 16th of December, at early dawn, the cone poured out from its S.W. flank a column of vapour so loaded with ashes as to have the appearance of black smoke, and which assumed the usual form of a pine-tree, followed by discharges of stones and flashes of volcanic fire. The column of vapour was carried over nearly 100 m. of country, and was charged with so much electricity, that several men and animals were killed by the *ferilli* or flashes of lightning which continually darted from it. These were succeeded by a great earthquake, during which the sea retired to a distance of ½ m. from the shore, and then returned with such violence that it covered the land 30 paces beyond its former limit. At the same moment the summit of the cone poured out seven streams of lava, one of which took the direction of Torre dell' Annunziata, where it formed the masses of lava now visible on the W. of the town; another destroyed two-thirds of Torre del Greco; a third Resina, which had arisen on the site of Herculaneum; another the village of Granatello and part of Portici, where it flowed into the sea and formed the current on which the Royal Palace and La Favorita were subsequently built. 18,000 persons are said to have perished in this catastrophe. The ashes were carried by the wind to the shores of the Adriatic, to the Greek islands, and to Constantinople; and the eruption was followed by discharges of vapour and hot water, which fell in the form of torrents of rain upon the slopes of the mountain, killed great numbers of persons at Portici and Torre del Greco, and inundated the country as far as Nola and the Apennines. The eruption did not entirely cease till February 1632, when it was ascertained by measurement that the cone had lost so much of its height that it was 1530 ft. lower than Monte Somma.

Other eruptions occurred in 1638; —in 1660, when the crater was so cleared out, that three small holes could be seen in action at the bottom of the hollow, corresponding in their position with the three pools observed by Braccini 30 years before;—in 1676;—in 1682, when the aspect of the mountain was changed, and a small cone thrown up from the centre cavity, having on its summit a little crater, which discharged ashes;—in 1689, the large crater was nearly filled up; the central cone had increased so much that the two cones, from a distance, presented the appearance of one large and unbroken mountain; the summit, however, was lower, by about 1200 feet, than Somma;—in 1694 two streams of lava flowed in the directions respectively of S. Giorgio a Cremano and Torre del Greco, and we are told that the Viceroy of the day ordered a deep trench to be cut a mile from the sea in order to intercept the lava, which flowed into the trench and consolidated in it;—in 1696;—in 1698. During the 18th century the volcano was in constant activity; in 1701 two streams of lava flowed from the cone, one to Ottajano, and the other to Viulo;—from 1704 to 1708 there were frequent eruptions, the worst being in 1707, when ashes, stones, and lava were cast forth in large quantities, Naples being on August 4 covered with a dense shower of ashes;—from 1712 to 1737 there were constant eruptions, that of 1717 being described by Bishop Berkeley, who calculated that the height to which the stones were projected was 1000 ft. above the orifice from which they issued;

and that of 1728 producing a new cone within the crater of the old one;—in 1737, when a lava stream 1 m. wide burst from the flanks of the mountain and divided into four lesser streams, two of which stopped near Torre del Greco, the crater at the same time poured out lava in the direction of the Hermitage, Somma, and Ottajano; the damage done by the ashes of this eruption was very great, houses being crushed, and trees and vines broken by the weight of them;—in 1751, after a heavy flow of lava into the Atrio del Cavallo, and thence into the plain, the central cone sank down, leaving an immense depression;—in 1754 and 1758, lava, ashes, and small stones were thrown out in great quantities;—in 1760, several small craters opened about midway between the centre cone and the sea, on the declivities now called *Le Piane*; three of these craters still exist under the name of *Bocche* or *Voccole*, but they have never since been in activity, and are now overgrown with vines and shrubs;—in 1766 and 1767 lava-streams continued to flow, and new cones formed inside the crater; one stream ran into the Atrio del Cavallo; and when it ceased on the fifth day it was more than 6 m. long, 2 m. broad at its extreme point, and from 60 to 70 ft. deep; in October, 1768, it had not cooled, and a stick inserted in its crevices took fire immediately; on this occasion ashes are said to have fallen on the decks of ships 60 m. distant;—in 1770, 1771, 1773, and 1776 lava streams continued to pour out;—in 1779 an extraordinary phenomenon accompanied the usual features of an eruption; it is described by Sir W. Hamilton as a fountain of liquid transparent fire three times higher than Vesuvius itself, and emitting so vivid a light that the whole country was illumined for 10 m. round; the fall of the column was partly perpendicular, covering part of Monte Somma, the cone of Vesuvius, and the Atrio del Cavallo; and partly on the country round Ottaiano, where it destroyed woods and vineyards, and broke in the roof and windows of nearly ery house; some of the stones which fell upon the town weighed upwards of 100 lbs., and the depth of ashes in the streets, a few days afterwards, was 4 feet; the ashes of this eruption fell as far as Benevento, Foggia, and Manfredonia, a distance of 100 m.;—in 1784 and 1785 lava flowed for 14 months continuously, and within the crater, which in 1783 was an inaccessible gulf 250 feet deep, a new cone was formed which before the close of 1785 had risen above the rim of the old crater;—in 1786, '88, '89, and '90 there were the usual ordinary eruptions.

The most important eruption since those of 79 and 1631 commenced in February 1793, and continued with scarcely any intermission till Midsummer, 1794. It attained its height on the 15th June, 1794, wherefore it is known as the eruption of '94. On the 12th June, 1794, an earthquake shook the country for miles round. Between Vesuvius and the coast the surface of the ground was seen to undulate like a sea, from E. to W., and a large fissure, 3000 ft. long, opened down the W. flank of the mountain. In the night of the 15th a small crater below the base of the great cone, at a point now called *Pedamentina*, and not much more than 1600 feet above the level of the sea, discharged a stream of lava and immense volumes of black smoke. A second mouth opened lower down, followed by others in quick succession, in a straight line towards the coast between Resina and Torre del Greco. The explosions from these mouths, some of which are still visible above Resina, resembled the reports of heavy artillery, and were accompanied by a hollow subterranean murmur. Each mouth was distinctly seen from Naples to pour out a separate stream of lava. These streams united as they approached the plain and rolled on steadily towards the sea. The smoke collected above them into an enormous mass of clouds, which was carried by the wind towards Naples, discharging in its course incessant flashes of lightning. The lava at first threatened Resina; it then altered its direction towards Torre del Greco, over

the current of 1631, in a vast broad stream. It passed through the centre of the town, enveloped the principal church, several churches, and the greater part of the houses, in a stream of lava varying from 12 to 40 feet in thickness, and advanced 380 feet into the sea in a mass 1204 feet wide and 15 feet high, presenting as it cooled a tendency to assume a columnar structure. This current, which may still be examined at Torre del Greco, was so unusually fluid that only 6 hours elapsed from the time when it left the crater till it entered the sea, a distance of more than 4 m. As it passed through the town it illustrated, by its effect on metallic substances, the intense heat of liquid lava, even when it has been exposed for 6 hours to the atmosphere; iron was swelled to four times its volume, and its internal structure entirely changed; silver was rapidly melted, and glass was converted into a stony milk-white mass. Breislak calculated that the bulk of the whole stream of lava was 46,098,766 cubic feet, and that that portion of it which entered the sea was 13 millions of cubic feet. The central cone also discharged a lava stream towards Ottajano. The ashes which accompanied this discharge fell at Taranto, and at places in Calabria 140 m. distant. When the smoke cleared away, it was seen that the S.E. side of the crater towards Bosco-tre-Case had fallen in, reducing the height of the lip on that side by 426 feet. The sea at Torre del Greco, on the 17th, when Sir W. Hamilton examined the lava, was in a boiling state at the distance of 100 yards from the new promontory, and no boat could remain near it on account of the melting of the pitch on her bottom. For nearly a month after this eruption the crater poured out enormous quantities of aqueous vapour, loaded with fine white ashes, which, descending in torrents of heavy rain, deluged the whole country with volcanic mud. Many of the ravines, like the Fosso Grande, were nearly filled with this mud, which hardened as it cooled, forming a white pumiceous tufa. The loss of life at Torre del Greco is believed to have been confined to the sick and aged, whom there was no time to remove from their houses. King Ferdinand tried to induce the inhabitants of Torre del Greco to rebuild their town on a safer spot, but they refused to abandon the old site.

In 1804 an eruption occurred of 30 days' duration; one lava stream reached the sea at Torre Scassata;—in 1805 the outflow of the lava was seen by Humboldt, Von Buch, and Gay-Lussac, who were on the mountain at the time:—from 1809 to 1813 the mountain was more or less constantly active;—in 1817, '18, and '19 slight eruptions took place;—in 1820, a new crater opened in the S. flank of the mountain, followed by the appearance of 6 others in a direct line on the N.W. declivity; from each of them a stream of lava issued, which united and flowed into the Fosso della Vetrana, where it may still be seen.

In the early part of 1822 a new crater opened near the 6 lateral ones of the last eruption; and on the 23rd and 24th February it poured out several streams into the Atrio del Cavallo. On the 23rd October the great cone suddenly fell in with a loud crash. The crater threw out two streams of lava, one of which overran the old lavas in the direction of Bosco-tre-Case, the other ran down the W. side towards La Favorita and Resina. Another stream issued from a new cone, and followed the same course; and a 4th issued from one of the old *Voccole* of 1794, and ran in the direction of Torre del Greco. The ashes and stones thrown out intercepted the high road from Resina to Torre dell' Annunziata. For 4 days they fell in one continued shower, and they did not entirely cease for 12 days. The atmosphere was so filled with fragmentary ashes and black augitic sand that the day was converted into night. This darkness prevailed as far even as Amalfi, where the ashes fell to a depth of several inches. The vapours from the crater, which rose to the height of nearly 10,000 ft. above the level of the sea, discharging flashes of lightning, were condensed into showers of heated water, which fell in torrents,

and deluged the villages of S. Sebastiano and Massa. The rain formed, as it descended, small pisolitic globules by the attraction of the more minute particles of fine volcanic ashes, many of which may be examined *in situ* at Pompeii in thin layers mixed with a loose brown tufa. One mass of lava, many tons in weight, was thrown into the gardens of the Prince of Ottaiano, 3 m. distant. On the 26th a cloud of fine ashes issued from a fissure in the margin of the crater, and appeared to descend the side of the mountain, causing great alarm among the inhabitants of the plain, who supposed it to be a stream of boiling water, until Monticelli ascertained its real character, and satisfied the people that they had been misled by an optical delusion. This eruption left the crater as an irregular gulf, 3 m. in circumference, and nearly 2000 feet in depth, the sides of which were inaccessible on account of their steepness and their constant evolution of steam combined with hydrosulphuric and hydrochloric gas. But if the depth were really 2000 feet, it must have rapidly decreased by the dilapidation of the sides, for Mr. Babbage, on examining the crater soon after the eruption, ascertained that its bottom was 938 feet below the highest part of the rim, and 459 feet below the lowest part. The total height of the eruptive cone was reduced to 3400 feet.

In 1828 an eruption took place from a rent in the side of the crater on the E. side. In 1831 the small cone in the centre of the great crater was more than 150 feet above the circumference of the crater, which was filled to the brim with the accumulated scoriæ. Streams of lava descended from it till the end of 1833 in the directions of Bosco Reale, Resina, and Torre del Greco. In 1834 two streams of lava were thrown out, one over the margin of the crater, the other from the base of the old cone, accompanied by flames. One stream lost itself in the Atrio del Cavallo; the other flowed down S.E. towards Bosco Reale, advancing with great [illegible] in a vast current nearly ½ [illegible] and from 18 to 30 ft. deep, which did not stop until the 8th day, when it had run a distance of 9 m. It engulfed the village of Caposecco, sparing only 4 houses out of 500. Pompeii was at one time in danger of being buried a second time. The heat evolved by this stream of lava was felt at Sorrento. The old cone disappeared, and the plain which formed the floor of the crater sank down into a double abyss, divided by a narrow ridge of lava. In 1838 and '39 streams of lava flowed from the great crater; at the same time a great quantity of lapilli and black sand composed of crystals of augite were thrown upon Torre del Greco and Torre dell' Annunziata. The crater was changed by this eruption; the interior assumed the form of a funnel 300 feet deep, accessible to the bottom. From 1841 to 1845 a small cone began to form over the mouth in the centre, and to pour out lava and red-hot stones in such abundance that its bulk was considerably increased. In 1845, '47, and '49 eruptions took place interesting on account of the crystals of *leucite* which were ejected, a mineral previously supposed to be confined to the ancient lavas of Monte Somma. In 1854 the central cone, which was about 70 ft. higher than the Punta del Palo, opened on the S.E. side, and poured out a mass of lava which divided into three streams, one reaching Bosco Reale and enveloping it during the night of the 9th Feb. The wood, containing some fine oak, ilex, and ash-trees was entirely consumed. The large trees, as soon as they were enveloped in the flowing lava, poured out jets of hissing steam from every knot and branch, and then exploded with a loud noise, projected upwards to a height of from 10 to 20 ft. As they were consuming they threw up a stream of bright clear flame. The lava was estimated to have covered a surface of 9 sq. m. This eruption changed entirely the aspect of the mountain. The walls of the old crater were broken down; and the central cone was reduced in height and form. Its summit, when the eruption ceased, was about 2 m. in circumference; its crater was 150 ft. in depth, and accessible to the bottom

At the beginning of 1855 an extensive fissure opened near the base of the Punta del Palo, showing well the structure of the cone, formed of concentric layers of ashes and lava. This was followed by a great eruption, and from the summit of the cone a stream of lava flowed down its sides into the Atrio del Cavallo, and from thence into the Fosso de' Cancroni, from which it gradually reached the plain, committing dreadful ravages through a highly cultivated district: dividing into two streams, one took the direction of San Jorio and Portici, stopped before reaching the former village; whilst the second, after threatening with destruction the large villages of Massa di Somma and S. Sebastiano, followed the line of a watercourse as far as the hamlet of La Cercola in the plain, the extreme point it attained. A curious particularity of the lava of this eruption was the great length of time it maintained its high temperature, and the production in its fissures, even to a very late period, of that peculiar mineral substance called *Cotunnite*, a chloride of lead. Of late years it was this eruption which perhaps inspired the greatest terror, it being at one moment feared it would reach Portici, and even the Ponte della Maddalena in the suburb of Naples.

From 1855 to 1858 the mountain was comparatively quiet; the old crater on the summit had gradually become filled up, having only two small eruptive cones in its centre, which occasional eruptions gradually increased to a greater height than ever before attained, exceeding considerably that of the Punta del Palo, now no longer visible. In 1858, however, a new crater was formed halfway between the top of the cone and the Atrio del Cavallo, and soon after a much more extensive fissure in the Piano delle Genestre, on which rose several craters which poured forth a river of lava into the Atrio del Cavallo, one branch taking the direction of the Fosso della Vetrana, and the other emptying itself by a magnificent fiery cascade into the Fosso Grande, which it nearly filled up; thus enveloping almost entirely the hill on which stand the Hermitage and the Observatory.

Between 1858 and the end of 1861, Vesuvius remained without any remarkable movement; the terminal crater being nearly filled up, emitting from time to time clouds of vapour and eruptions of ashes only. On Dec. 8, 1861, after several shocks of earthquake, which were severely felt along the W. base of the mountain from 8 A.M. until 3 P.M., Torre del Greco became suddenly enveloped in darkness, owing to the clouds of ashes erupted from a number of small cones which opened at a distance of 700 yards behind the town. These cones, 11 in number, were ranged on a fissure of about 2000 yards in length, and continued in eruption for several days, one of them only sending forth a current of lava. During this time Torre del Greco sustained great injury, the ground being rent in every direction; the fissures thus produced by earthquake movements emitting volumes of mephitic gases, whilst the adjoining coast-line was raised for a considerable distance to a height of 3½ English feet. These gaseous emanations continued for several weeks along the W. base of Vesuvius; they consisted chiefly of carbonic acid gas, with a slight admixture of carburetted hydrogen. The small volcanic cones were at a lower level (1000 feet) than those which in June, 1794, destroyed the same town. From 1861 to 1865 the volcano remained comparatively quiescent, when the great central crater had attained a circumference of about 900 yards, emitting only aqueous vapour and hydrochloric acid gas. In May, 1865, the crater, about 950 yards in circumference and about 100 deep, had in the bottom a small crater of eruption in considerable activity, from which issued a quantity of lava and eruptions of ashes and stones, which filled up the great one.

During the first 3 months of 1868 there were numerous outbursts from the top of the great cone, which caused it to reach a greater elevation by 17 ft. than at any former period, the height on April 5 being 4253 ft. above the level of the sea.

At the beginning of 1871 the mountain again exhibited signs of activity, which continued throughout the year, and culminated in the eruption of 1872. On the 24th of April five streams of lava issued from the great cone, besides others from smaller cones, and flowed in the direction of Torre del Greco and Resina; they stopped flowing the next day, and only stone and ashes were thrown out from the large and small cones. On the night of the 25th a fresh current of lava issued about midway down the side of the crater, and took the direction of the cone called Del Francese. A number of people had collected to view this, and some had advanced beyond the spot called La Crocella, when a torrent of lava suddenly burst out close to the crater of 1855, and pouring into the Atrio del Cavallo, enveloped and killed several of the sightseers. The lava continued its course to the Fosso della Vetrana, where it divided, the smaller stream taking the direction of Fosso Grande and Le Piane, where it stopped, and the larger mass continuing to the Fosso di Faraone, and there dividing again, one stream going in the direction of S. Giorgio a Cremano, and the other flowing on along the Fosso di Faraone; this last, on reaching the plain, spread itself out and passed between the towns of St. Sebastiano and Massa di Somma, doing a great deal of damage to both places; it finally stopped close to la Cercola. During this flow of lava the great cone and the new one formed in 1871 threw up stones to a height of 2000 feet, and the detonations were so tremendous that the inhabitants of the neighbouring towns fled in terror to Naples. A great fissure opened in the side of the cone, and extended half way down the mountain, which when it closed destroyed the cone of 1871 on the N. side, and changed the outline of the mountain, the summit sloping off to the N. with an odd rock sticking up on the side of the crater. The ground between the cone and Somma was much raised by the lava. On the 28th and 29th the great cone discharged tremendous showers of ashes, which fell over the surrounding country as far as Naples, obscuring the daylight and entirely destroying the vegetation. Severe shocks of earthquake continued till the 30th, when the mountain became tranquil.

Summary.—The principal facts established by these eruptions are:—1. When the crater is nearly filled up, or its surface a little depressed below the rim, an eruption may be considered near at hand. The periods of rest occur when the crater has been cleared out by a violent explosion, or by a series of small eruptions. 2. When the mouth of the crater is so small or so narrowed by accumulated matter as to be unequal to the free discharge of the lava collected in its central reservoir, lateral openings are formed, which, being nearer the source of heat, discharge the lava in a state of greater liquidity than the great crater, and, meeting a less inclined surface, it is enabled to flow in a continuous current, *which is almost impossible at the high angle of the surface of the cone.* 3. The cohesion of a lava current causes it to move slowly in the form of a tall ridge or embankment, the surface of which gradually loses its state of fluidity as it becomes cooled by the air, and, aided probably by the escape of heated vapour from the interior of the mass, cracks into innumerable fragments or scoriæ, some of which form a deep layer on the surface, while others roll down the sides and make a regular channel for the advancing current. As these scoriæ are bad conductors of heat, they enable the central portion of the mass to retain its fluidity for a considerable time, and to preserve its heat for months and even years; at the same time they make it possible to cross the current as it flows. 4. The earthquakes which precede and accompany an eruption are probably caused by the effort of the elastic vapour to clear the internal channel when it is obstructed by masses of solid matter. 5. The so-called smoke from the crater consists of aqueous vapour, more or less dark as it happens to be charged with ashes. When this vapour condenses in the atmosphere it descends in the form of warm rain, which assumes the consistency of mud when

the vapour is loaded with ashes in excess, and when the ground on which it falls is covered with fine fragmentary matter. 6. The fire which is seen above the crater during an eruption is not flame, but the reflection of the molten lava within the crater upon the clouds of vapour and ashes held in suspension which accumulate above it. 7. The lightning which is seen playing and darting from the edges of these clouds is the effect of the electricity which is produced by the rapid condensation of vapour into water, and by the conversion of water into steam. 8. The diminution of the water in the springs and wells on the declivity and at the foot of the mountain is regarded as an indication of an approaching eruption, without any satisfactory explanation of the cause being yet given.

d. GEOLOGY OF THE MOUNTAIN.

The structure of the lower beds of *La Somma*, like the lower strata of the plain around it, are of enormous thickness, and consist of a compact tufa, formed of fragments of pumice and ashes, supposed to have been formed under the sea before the mountain was upheaved. This tufa contains shells of species still existing in the Mediterranean, and numerous erratic blocks of limestone, some of which have been rendered so crystalline by the action of heat that they may be called marble (this is the pretended lava of Vesuvius, from which cameos are made by the artists of Naples); and a coarser argillaceous limestone containing fossil shells of the tertiary period, not to be confounded with the modern ones in the pumaceous tufa; both of which have been evidently torn from their original site by the volcanic action. To some of these erratic masses serpulæ or seaworms of existing species and of great delicacy have been found adhering. Upon these beds of tufa, which constitute more than half the height of Somma, rest numerous currents or beds of leucitic lava, supposed to be derived from the ancient eruptions of the mountain. They incline outwards at an angle of about 25°, and alternate with beds of scoriæ, the whole being intersected by dikes of compact lava. The best place for examining this curious structure will be in the *Fosso Grande*, a ravine in the flanks of Somma on the l. of the road to the Hermitage, where they have been exposed by the action of torrents, and in the ravines descending towards the villages of Sant' Anastasia and Somma. The Atrio del Cavallo will be the best point for observing the numerous lava dikes of the Somma.

The cone of Vesuvius has been ascertained at various times, when portions of its sides have been rent or broken down, to be composed of concentric beds of lava, scoriæ, and tufa, which dip outwards in all directions from the axis of the cone, at an angle varying from 30° to 40° at their upper part, but become horizontal as they approach the precipitous escarpment of Somma. The lowest of these beds are intersected by vertical dikes of augitic lava from 400 to 500 ft. high, which, from their hard compact structure and the depth at which they occur, are evidently more ancient than any eruption of which we have record.

Minerals.—The catalogue of Vesuvian *Minerals* which was formerly so voluminous, has been reduced to about forty species by the accurate observations of Professor Scacchi of Naples, who found that many of the new ones were identical with others long known. By far the greater part are found in the more ancient lavas of the Somma, or in the masses of limestone and other detached blocks imbedded in the volcanic conglomerate, and which were ejected by the ancient eruptions of that mountain. Vesuvius produces only augite (the most abundant of the whole) hornblende, mica, sodalite, breislakite, magnetic iron, and leucite in detached crystals. Somma produces, in addition to all these, sarcolite, giobertite (carbonate of magnesia), fluorine, apatite, quartz crystals, lazulite, periclase or crystals of pure magnesia, and mellilite; aragonite, monticellite, sommite or nepheline, davyite and cavolinite; anorthite, christianite, and biotine; comptonite, haüyne, zircon, atacamite (chloride of copper), mica crystals, olivine, felspar, sal-ammoniac, idocrase or

vian, pyramidal garnet, meionite, pyroxene, titaniferous iron, &c. &c. An interesting species, the *cotunnite*, a chloride of lead, has been found abundantly in the current of 1855, produced by sublimation in the fissures of the lava as it has cooled. The traveller will find most of these minerals for sale at Resina, where the several guides add to their ordinary avocations that of mineral collectors, at the season when not engaged in conducting strangers.

The lower slopes of Vesuvius are extremely fertile, and often produce three crops in the year, without other preparation than digging. From the vines grown on the volcanic soil is made the well-known wine called *Lacrima Christi*; the red kind is the most common, but the white has more of the peculiar delicacy of flavour which distinguishes this wine, and retains that flavour longer. The *flora* of Vesuvius contains many plants not found elsewhere in Italy. It is a remarkable fact, well worthy of notice, that the volcanic valleys and slopes of Vesuvius, notwithstanding the devastating effects of the eruptions, are able to maintain a population of some 80,000, while the same surface-ground of the chalky soil of the Apennines could not furnish supplies to a twentieth part of that number.

Those who are desirous of obtaining full information as to the eruptions, geological formation, &c., of Vesuvius, should read Professor Phillip's book, 'Description of Vesuvius,' 1 vol., 1869.

e. Ascent from Pompeii and other Points.

Guides and horses will be found at the station at Pompeii, but it is well to secure them beforehand. Charges: Guide, 5 frs.; horse, 5 frs.; porter, 2 frs. The road is rather a fatiguing one, owing to the sand and ashes. The lava fields of the *Bosco*, reached in ¾ hr., were produced by the eruption of 1822. Another ½ hr. through ashes and sand, and up a steep ascent, brings one to the foot of the cone, near the lava walls of 1848 and '68. In ¾ hr. more the top is reached.

An interesting road for geologists is [illegible]ive to *Torre del Greco*, examining the lava streams of 1631 at Granatello, between Portici and Resina, and the two lava streams at Scala and Calastro; also that of 1794, on which a great part of the town of Torre del Greco is built. Then follow the line of this stream, and further on that of 1861 to the Bocche.

Those who wish to have a good view of the lava stream of 1872 should drive to *S. Jorio*, and thence walk to S. Sebastiano, where they will come upon the lava, which they can follow the course of to Massa, and thence to the Observatory.

f. Herculaneum.

The choice of roads is the same as to Vesuvius. The entrance to the excavations—indicated by an inscription "*Reali Scavi di Ercolano*"—is at Resina, at the corner of the main street and the Vico di Mare, about 15 or 20 minutes' walk from the stat. at Portici. Entrance 2 frs. including guide; on Sundays free, without guide. The visit to all that is at present excavated will occupy about 1 hr.

Greek tradition ascribed the origin of Herculaneum to Hercules, hence Ovid called it *Herculea urbs*. It was successively occupied by the Oscans, the Tyrrhenians and Pelasgians, and the Samnites. Livy states that the Consul Carvilius took it from the Samnites in B.C. 293; though some critics suppose that Livy's passage refers to another Herculaneum, situated somewhere in the interior of Samnium. It joined in the Social War, but was besieged and taken by Didius 80 B.C. It obtained the rights of a municipium, and the privilege of being governed with its own laws by the Demarchs and Archons, who are mentioned in inscriptions. Several distinguished Romans had villas in the city or its suburbs: Servilia, the sister of Cato of Utica and the mother of Brutus, resided here in a villa bestowed upon her by Julius Cæsar; Tiberius confined his niece Agrippina in another villa, which was destroyed by her son Caligula, in order to obliterate every trace of the cruelties she had suffered.

The city is described by Strabo as situated on a projecting headland, and exposed to the S.W. wind, which made it unusually healthy; and the historian Sisenna, who flourished B.C. 91, in a fragment preserved by Nonius, describes it as built on elevated ground between two rivers, and surrounded by low walls. Its port was called *Retina*, a name preserved in the modern *Resina*. The name of Herculaneum lingered on the spot till the middle of the 5th cent., when the eruption of 472 destroyed the cluster of houses which the poorer citizens had erected on the site after the destruction of the city in A.D. 79. The ancient line of the Herculanean coast was ascertained, during the excavations of the last cent., to be between the S. extremity of the royal palace and the Mortelle, and the headland mentioned by Strabo, about 95 ft. within the present line of coast.

In A.D. 63 it was seriously injured by the earthquake. "One part of Herculaneum," says Seneca, "was destroyed, and what remains is not safe." In 79 it was overwhelmed by torrents of volcanic mud, which filled all the buildings nearly to their roofs, and hardened as it dried into a coarse tufa, upon which, in subsequent eruptions, showers of ashes and streams of lava were deposited to a depth varying from 70 to 112 feet. Sir William Hamilton calculated that these accumulations were the work of six distinct eruptions. They are divided by thin strata of vegetable soil, in which Lippi discovered land shells, which lived upon it during the intervals of the successive deposits.

The destruction of the city was not attended by any considerable loss of life. The discovery of only two skeletons in the earlier excavations, one of which, from the cast made by his extended arm upon the tufa, would appear to have perished in the attempt to save a bag of gold, shows that the inhabitants had time to escape: while the very rare occurrence of money and other valuables is another proof that they had been able to remove all that they could carry. It has often been stated that from the 5th to the 18th cent. the existence of Herculaneum, as well as of Pompeii and Stabiæ, was entirely forgotten. Yet we find these cities mentioned in several works of the 15th, 16th, and 17th cent.; though Herculaneum was supposed to be buried under where Torre del Greco now stands.

The discovery of its real site is due to a fortuitous circumstance. In 1709 the Prince d'Elbœuf, of the house of Lorraine, was building a casino at Portici, near the Granatello, which he wished to decorate with marbles. Hearing that a person at Resina, in sinking a well, had discovered some fragments of statues and mosaics, he bought the right to search for more. This well, which happened to strike upon an ancient well, is now to be seen in the *Cortile di S. Giacomo*, in the main street of Resina, or underground behind the scena of the theatre, and is about 90 ft. deep. Near its bottom was a passage, which led into foundations of the proscenium of the theatre. For five years the Prince continued his excavations without appearing to have any precise knowledge of the history or the name of the site he was exploring, and brought to the surface numerous statues and fragments of sculpture. At length, on the discovery of one of the female figures of the family of the Balbi, Count Daun, the Austrian viceroy, interfered, claimed, in the name of the State, the restitution of all that the Prince had discovered, and prohibited the removal of any other fragments. Some of the statues were sent to Vienna, and were afterwards purchased by Frederick Augustus of Saxony, and placed in the Japanese palace at Dresden, where they still are.

Nothing after this was done till 1737, when Charles III., while building a palace at Portici, ordered the excavations to be resumed. Unfortunately the officer who had the direction of the works was so ignorant of antiquities, that, on finding an inscription in bronze letters, he had the letters

detached without copying it, in order to send them to the king. He explored the great theatre, and found a quadriga lying broken on the ground; but instead of carefully collecting the fragments, he had them carted off to Naples, and thrown, like rubbish, into the Castel Nuovo, where they remained until part of them was melted down into busts of the king and queen; and out of others the horse, now in the Gallery of Bronzes in the Museum, was restored. He removed the paintings from the walls without preserving any trace of the beautiful arabesque decorations with which many of them were surrounded. The colonel was at last removed, and succeeded by a Swiss, Carl Weber, who arranged all the objects, as they were found, in the palace of Portici, and Couart was employed under his direction to restore the sculptures. So little was at first known of the true name of the site, that Sir Hans Sloane, who saw the excavations in 1744, described the site as being considered by some to be a city called "Aretina in the time of the Romans, and by others Port Hercules, where the Romans usually embarked for Africa." In the same year Mr. Knapton descended into the well and found in the interior of the theatre "great quantities of timber, beams, and rafters, broken and entire, lying some one way, some another, and all converted into perfect charcoal, except where it had been moistened with water, where it was like rotten wood." The whole place was filled with fragments. In 1750 a long narrow passage sloping down into the theatre, at a point where it is about 65 ft. below the level of the street, was cut through the solid rock, and is still the only way by which the traveller can descend to examine the building.

In 1755 Charles III. founded the Accademia Ercolanese, for the purpose of investigating the discoveries, and its members published a large and learned work called *Pittore di Ercolaneo.*

The excavations were continued for nearly 50 years, but with few hands, and in a desultory manner. The difficulties of excavating on such a site were as considerable as the expense. The buildings were filled with a material which there were no means of removing in any quantity to the surface; the tufa and the hard lava presented a perpetual obstacle to the progress of the workmen; and the two towns on the overlying strata made it dangerous to excavate without taking immediate measures to support the soil above by substructions. As soon as one portion was excavated it was filled up with the rubbish from the site which was next explored; while, for the security of the houses above, it was found necessary to build up the most interesting edifices as soon as they had been rifled of their treasures. Shafts were sunk in every direction to ascertain the limits of the city; yet no certain knowledge of its size was obtained, and the explorers do not appear to have reached the walls or any of the gates. It was ascertained, however, that the city was built on a stream of lava, and that the houses were generally of one story.

During the French occupation (1806-1815) the excavations were carried on more systematically, but they were suspended altogether under the Bourbons till 1828. Between 1828 and 1837 the part known as the *Scavi Nuovi* was discovered. Nothing more was done till 1869, when Victor Emanuel himself gave an impetus to the renewal of the works by presiding at their resumption, and contributing 1200*l.* towards them from his private purse.

The Theatre (candles are furnished by the guide), to which the visitor first descends by a long flight of steps, is now so encumbered with the buttresses built to sustain the rock above it, that it is little better than a labyrinth; and although some of its details are very interesting as illustrating the architecture of a Roman theatre, yet a better idea of the general arrangement of such a structure is obtained from those at Pompeii. The area consists of 19 rows of seats, about a foot high by 3½ feet deep, divided into six compartments or *cunei* by seven lines of

stairs, called *vomitories*. These stairs led directly from the semicircular enclosure of the orchestra to a broad corridor, above which was a portico with three other rows of seats. The orchestra is about one-third larger than that of San Carlo. At the back of the stage the volcanic matter which filled the building still exhibits the cast of the mask of a human face. When it was discovered it was as well defined as if it had been taken in plaster of Paris, and was perfectly uninjured. Over the architraves of the side entrances to the orchestra two inscriptions were found; one recording the erection of the theatre at the cost of Lucius Annius Mammianus Rufus, Judge and Censor; the other the name of the architect, Numisius the son of Publius. In a passage at the back of the stage is the well which led to the first excavations. The ground about it is very slippery, so that it must be approached with caution. At the rt. end of the proscenium is a rectangular pedestal, which evidently bore a statue. The roof and upper part of the building were supported by large square pilasters, of red brick with marble cornices, the surface being lined with marble slabs or decorated with paintings, many of which are now in the Museo Nazionale. In the galleries stalactites are continually forming by the percolation of water. The number of persons that the theatre would contain is estimated by Winckelmann as high as 35,000; but others, with more probability, have reduced it to 10,000.

Although there is nothing except this theatre to be seen under ground, it may be interesting to state briefly the principal discoveries which were made. On the S. side of the theatre was a temple, standing near it in a public square in which the two equestrian statues of the Balbi were found. From this temple a wide street, paved with blocks of lava, bordered with footpavements and lined with porticoes, led, almost due E., to another temple, also in an open space. In the middle of the street on the N. side was a Basilica, 228 feet long and 132 broad, surrounded by a portico of 42 columns, and decorated with paintings. On the S. of the street of the basilica were several squares of buildings arranged on a regular plan and with straight streets. On the E. of these was another temple; and on the W., divided by what appeared to be the course of a small stream, was a large villa surrounded by a garden, with an oblong square court before it, surrounded by a portico supported by stuccoed fluted columns of brick. In the angles were termini and busts; in front of each terminus was a fountain; and in the middle of the court was a larger fountain decorated with statues. In one of the rooms were found the Papyri now in the Museum. The cabinet which contained them had been converted into charcoal. Some of the richest treasures in the Museum were discovered in this villa. Among them the statues of Aristides, Agrippina, the Sleeping Faun, the Mercury; the busts of Plato, Scipio Africanus, Augustus, Seneca, Demosthenes, &c.; beautiful mosaics and specimens of furniture, linen, and food.

The *Scavi Nuovi* are entered by an iron gate on the l. of the Vico di Mare, about 5 min. walk from the entrance to the theatre; and for those who have already seen Pompeii a sufficiently good idea of the whole will be obtained from the entrance without proceeding further. The excavations on the rt. show the result of the work carried on between 1828 and 1837; that on the l. the work of 1868 to the present time. It consists mainly of a street 20 ft. broad leading from the theatre to the basilica, paved with lava blocks and bordered by edifices. The houses resemble those of Pompeii, but the walls are thicker. Of these the most important are the 1st house on l., in which were found some remains of human skeletons; and the 2nd on rt, called the *House of Argus*, from a painting of Io and Argus found in the triclinium. The rapid fall of the street at this point seems to indicate the near vicinity of the sea at that period.

EXCURSION II.—Pompeii.

a. *Preliminary Hints.* b. *Torre del Greco — Torre del Annunziata — Pompeii.* c. *History of Pompeii.* d. *Discovery of the City.* e. *Topography.* f. *Architecture and Arrangement of Public and Private Buildings.* g. *Description of the Ruins.*

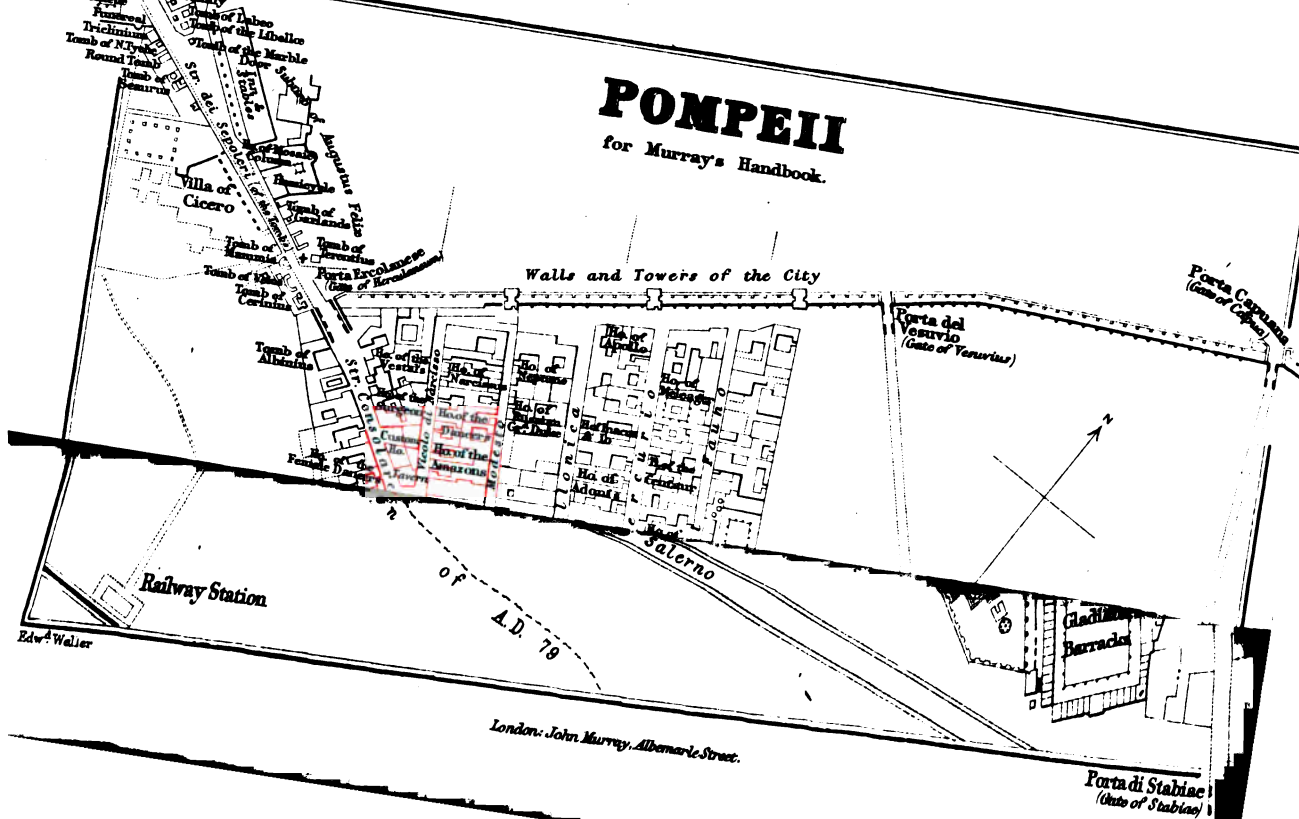
a. Preliminary Hints.

The distance from Naples to Pompeii is about 14 m. by road or rail. For those who have the time to spare, and can give more than one day to Pompeii, the drive is interesting, as affording opportunities of visiting the towns at the foot of Vesuvius, and examining the lava currents which have flowed into the sea. Fare for carriage, 30 frs. But those who have to make the most of their time had better go by rail. The stat. is the same as for Portici and Vesuvius. There are 5 trains daily to and from Pompeii in 45 min, Fares, 1st class, 2 fr. 75 c.; 2nd class, 1 fr. 90 c.; 3rd class, 1 fr. 10 c. Return tickets at a reduction are issued. If it is inconvenient to catch the train to Pompeii, one stopping at *Torre dell' Annunziata* may be taken; cabs for the Porta Marina entrance to Pompeii will be found in waiting (1 fr.). The distance would take 35 min. on foot, but the road is unpleasantly dusty. In hot weather it will be best to go early in the morning, and rest during the middle of the day. Those who can only spare one day had better take care and avoid all the minutiæ, and merely confine themselves to the principal objects of interest, omitting the amphitheatre, in which case the visit will occupy from 2 to 3 hours (see list of principal objects, p. 217). The fatigue both to body and mind in doing only this much is very great, especially if it is hot. On week days the charge for admittance to the ruins is 2 frs., which includes the attendance of an official compulsory guide. On Sundays the entrance is free, without a guide. Tickets of admission for a period of 14 days, with permission to copy, measure, &c., can be obtained by properly introduced and qualified persons at the secretary's bureau in the museum on application to the director, Signor Fiorelli. The gates close at 6 p.m. A capital book for those who wish to understand something of the history of Pompeii, and the manners and customs of its inhabitants at the time of its destruction, is Dyer's 'Pompeii; its History, Buildings, and Antiquities.' Signor Fiorelli has published a 'Descrizione di Pompeii,' Naples, 1875 (7 fr.) which contains valuable information and indicates the changes introduced in the mode of describing and numbering the quarters of the city and the blocks of houses, &c., according to the method adopted by the ancients. For a graphic description of the life of the city, and the eruption which destroyed it, there is nothing like Bulwer's 'Last Days of Pompeii.' Some acquaintance with Pompeii from books and plans should certainly be made before paying a visit to the place. All who can should go at least twice; they will enjoy the second visit much more than the first. It will be found too as a rule that the smaller the party the better.

b. Torre del Greco — Torre dell' Annunziata — Pompeii.

The carriage-road and the railroad follow nearly the same line. The latter is the prettier of the two, being nearer to and more in view of the bay. Portici Stat. 8 kil., and Resina, have been already described (p. 192). Passing through deep lava cuttings we reach

3 kil. *Torre del Greco* Stat., a flourishing town (23,611 Inhab., a *pension* frequented by Neapolitans), built of and upon lava. No place has suffered more from the eruptions of Vesuvius, especially in 1631, 1737, 1794, and 1861, when it was more or less destroyed; but in spite of these calamities its inhab. appear to be perfectly undisturbed by anticipations of any future catastrophe, and their readiness to rebuild their houses after each visitation has given rise to the Neapolitan


POMPEII
for Murray's Handbook.
Walls and Towers of the City
Porta Ercolanese
(Gate of Herculaneum)
Porta del Vesuvio
(Gate of Vesuvius)
Porta Capuana
(Gate of Capua)
Porta di Stabiae
(Gate of Stabiae)
Villa of Cicero
Tomb of Arrentius
Tomb of Mammia
Tomb of Calventius
Tomb of Albinius
Tomb of Augustus Felix
Tomb of Lucilius
Tomb of Scaurus
Tomb of Labeo
Tomb of the Libellus
Tomb of the Marble Door
Tomb of N. Tyrannus
Round Tomb
Triclinium
Fountain
Str. dei Sepolcri (of the Tombs)
Str. Consolare
Str. di Mercurio
Str. di Nocera
Str. di Stabia
Temple of Venus
Temple of Isis
Temple of Apollo
Temple of Jupiter
Temple of Mercury
Temple of Fortune
Temple of Esculapius
Temple of Minerva
Temple of Venus
Temple of Isis
House of the Vestals
House of the Surgeon
House of the Dancing Girls
House of the Amazons
House of the Tragic Poet
House of the Faun
House of Pansa
House of Sallust
House of Cornelius Rufus
House of Meleager
House of Epidius
House of Adonis
House of Castor & Pollux
Baths of Marcellus
Baths of Venus
Baths of Isis
Forum Triangulare
Forum Civile
Forum Nundinarium
Forum Boarium
Forum Olitorium
Theatre
Theatre of Marcellus
Theatre of Tragedy
Theatre of Comedy
Odeum
Amphitheatre
Gladiators' Barracks
Temple of Fortune
Temple of Esculapius
Temple of Minerva
Temple of Venus
Temple of Isis
Temple of Apollo
Temple of Jupiter
Temple of Mercury

e that, *Napoli fa i peccati, e la rre li paga.* The whole road along e base of Vesuvius, from Resina to orre dell' Annunziata, bears the same idence of volcanic violence; but every art of it is so densely populated, that ne villages on the road from S. Giovanni a Teduccio to Torre Annunziata ontain nearly 80,000 Inhab.

In the neighbourhood of Torre del Greco the construction of the railway to Torre dell' Annunziata brought to light, in 1842, the remains of the Roman station of *Oplontum*, marked in the Peutingerian Table 6 m. from Herculaneum, a distance which nearly agrees with this site. They consist of several houses separated from each other by small streets, and corresponding in character and arrangement to the assemblage of taverns which constituted what was called a "Mutatio," or post-station, in Roman times. They were found in a priest's vineyard, beneath a mass of ashes and pumice-stone. A few mosaics with a sculptured fawn and panther were the only antiques of any value discovered in the ruins.

Between Torre del Greco and Torre dell' Annunziata, on one of the volcanic hills on the slope of Vesuvius, is the *Convent of the Camaldoli*, which deserves a visit on account of the fine panorama which it commands of the Bay of Naples and of the arid declivities of the volcano. It stands on an isolated hill covered with a forest of oaks, and rising from a dark and broken surface of black lava, to which the verdant vegetation around the convent offers a striking contrast.

Before we enter Torre dell' Annunziata we pass *Torre Scassata*, near which the geologist may examine a branch of the lava-current of 1631, which, where it is quarried for building stone, assumes a columnar structure.

9 kil. *Torre dell' Annunziata* Junct. Stat. [branch line to Castellammare] (15,753 Inhab.), situated in an angle of the bay, has numerous flour-mills and manufactories of maccaroni. ½ m. from it, close to the sea-shore, on the Naples side, are the mineral waters known [*S. Italy.*]

tion has given rise to the Neapolitan under the name of *Acqua Termo-Minerale Nunziante*. This spring contains carbonate of iron and magnesia, with an excess of carbonic acid gas. It rises at a temperature of 90° Fahr., and is said to be beneficial in affections of the stomach. It issues with some violence and in considerable volume from beneath a mass of lava. The view of the bay of Castellammare, and the whole coast-line to Sorrento, is very pretty from here.

The line to Eboli and Salerno, which we follow, turns off to the l. away from the sea, and soon some low hillocks announce our approach to

3 kil. *Pompeii* Stat. (Inns: *Hôtel Diomède*, 200 yds. from the stat. by the side of the main road, and close to the entrance to the ruins by the Porta Marina, or Sea Gate, dirty and dear; breakfast or luncheon 3 frs., dinner 4 frs. 25 c., both with dessert and wine. Arrangements can be made for a stay *en pension*, but an uncomfortable place to sleep at. *Hôtel di Raffaele*, near the Porta di Stabia, a modest hostelry, but well spoken of. *Albergo e Pensione del Sole*, also near the Porta di Stabia, moderate in charges, and well spoken of. Horses may be procured here for the ascent to Vesuvius on the S. side at 5 fr. each, the fee to the guide being the same. Luigi Aurumma is spoken of as a good guide to the mountain. Time employed 3 to 4 hours, nearly the same as from Resina. Ladies can also ascend in portantine or arm-chairs, for which 4 bearers will be necessary, the charge 20 fr.; see also p. 204.)

There are 3 entrances to the ruins, one at the Gate of Herculaneum or Street of the Tombs (closed at present), one at the Gate of Stabia, and the other at the Sea-Gate, close to the Hôtel Diomède and the stat. At the Sea-Gate entrance is the principal station for the *Guides*, who, appointed by the government and to be recognised by their uniforms, accompany the visitor on week days in return for the charge of 2 frs. On Sundays the entrance is free, and there are no guides. They are forbidden to accept

any gratuity, but if the visitor wishes to mark his sense of any extra attention he may do so by purchasing some of the photographic views of the ruins which they are permitted to sell. Some few of them speak French, and one or two a little English. All who come by railway will probably enter by the nearest entrance to the station, the Porta Marina or Sea-Gate. Those who drive from Naples may get out, if they like, at the Street of the Tombs, and commence their visit to the ruins there. It will be best for those with a carriage to have it meet them at the Amphitheatre, at the end of the day; or they might go to the Hôtel Diomède for luncheon or dinner after visiting the principal ruins, and then be driven to the Amphitheatre; walking along the dusty roads outside Pompeii is to be avoided as much as possible.

c. History of Pompeii.

Pompeii was situated on a rising ground of the older volcanic rocks of the Campania,—a leucitic lava, to be seen *in situ* behind the scena of the smaller theatre,—which appears to have formed a peninsula, surrounded by a plain extending to the sea, on the W. and S., and bounded on the E. by the Sarno, which was formerly navigable for a short distance above its mouth. The position of the city must have given it some importance as a commercial station, and also as an agreeable watering-place. Although Seneca calls it "a celebrated city," we know little of its history. At the time of its destruction it was a commercial town of about 30,000 inhabitants, and much frequented by wealthy Romans in the summer season. Its origin is generally ascribed to the Oscans, and its name is supposed to have been derived from Πομπεῖα, storehouses. It was subsequently occupied by the Etruscans and the Samnites. In the Social War it was besieged by Sylla after he had destroyed Stabiæ, and was only saved by a diversion made by Cluentius, who compelled the Roman general to give him battle in the neighbourhood of Nola. After this, the proceedings of Publius Sulpicius, the tribune, compelled Sylla to return to Rome to quell the sedition excited by the intrigues of Marius. Pompeii afterwards made her peace with Rome, was admitted to the rank of a municipium, and, like Herculaneum, was allowed to retain the privilege of being governed by her own laws. Sylla, however, appears to have dismantled the fortifications, and to have established a military colony in the suburbs, to keep the citizens in check,—a proceeding which gave rise to frequent disturbances, followed by appeals to the Roman senate, in which Cicero took a conspicuous share. Under Augustus the city received another colony, consisting chiefly of disbanded veterans, who were located with the colony of Sylla in the suburb outside the walls, called the *Pagus Augustus Felix*. Cossinius, the Roman general, made it his headquarters during the Servile War, and was nearly surprised and captured by Spartacus while he was bathing on the beach. Under Nero, A.D. 55, Pompeii became a Roman colony. Long, however, before this event, it was one of the favourite resorts of the Roman aristocracy. Cicero had a villa in one of the suburbs, in which he wrote his 'Offices' and received Augustus, Balbus, Hirtius, and Pansa as guests. Claudius took refuge within its walls from the tyranny of Tiberius, and his son Drusus died here by choking when eating a pear. During the same reign Phædrus resided here as a refugee from the persecutions of Sejanus; and Seneca tells us that his early youth was passed at Pompeii. Tacitus states that in A.D. 59 a quarrel, occasioned by some provincial sarcasms, took place in the amphitheatre between the people of the neighbouring town of Nuceria and Pompeii, which ended in a sanguinary fight (*atrox cædes*), in which the former were beaten with great loss. They went to law, and finally appealed to Nero, who gave judgment against the Pompeians. He ordered Regulus and the other ringleaders to be banished,

and all public spectacles and theatrical amusements to be suspended in the city for the space of ten years. There was discovered, some years ago, on the outer wall of a house in the Street of Mercury, a rude drawing, a kind of political caricature, commemorating the event, with the inscription, *Campani, victoria una cum Nucerinis periistis.*

Whilst under this interdict, the city was visited by the earthquake of Feb. 5, A.D. 63. Tacitus says that it threw down the greater part of the city. Seneca adds that it damaged many places in its neighbourhood, swallowed up 600 sheep, and deprived many people of their reason. So great was the terror which it inspired that the Pompeians abandoned the city for a time. They returned, however, in the course of a few months, and began to repair the damage done. Another earthquake in the following year appears to have done still greater mischief, for we find many of the floors out of their level, some of the columns bear evidence of having been violently dislocated, and the walls of the public buildings show marks of having been rent or thrown down. The citizens were rebuilding the thus injured edifices when the eruption of Aug. 24, 79, occurred, the details of which are given in our account of Vesuvius, and the decorations, which the visitor to the buried city will (with a few important exceptions) mainly see either *in situ* or removed, for better preservation, to the Museum at Naples, are such as had been executed during the sixteen years between the two catastrophes. They are rarely in accordance with that higher and nobler type of Greek feeling which had exerted its influence at an earlier date in the history of the city, but rather indicate the tone of a provincial city imitating on an inferior scale the style of decoration then fashionable at Rome. Pompeii was overwhelmed by showers of pumice and ashes, no lava current having ever reached it. The roofs of the houses, being mostly of wood, were broken down by the superincumbent weight. The character of the deposit which we see now at Pompeii is different from anything thrown out by the modern Vesuvius, and resembles that which covers the declivities of the Somma, and the surface of the Campania, and it is therefore generally supposed to have been vomited by the volcanic vents which preceded the formation of the modern Vesuvius. In order thoroughly to realize the catastrophe every visitor to Pompeii should read the vivid description in Bulwer's 'Last Days of Pompeii.' The number of skeletons hitherto discovered has not been considerable considering the population, a fact which would prove that the inhabitants succeeded in escaping: and as the lowest strata which now cover the ruins are found to have been disturbed in many places, it is supposed that many of the citizens revisited the site and removed such property as could be easily reached. In some instances the houses have been found disturbed in a much rougher manner than their owners would have been likely to adopt; in one remarkable case, in the house of Castor and Pollux, we shall find that considerable ingenuity was exercised to reach two chests containing money. For these explorations, facilities were afforded by the partial re-occupation of the site, for it appears that many of the lower classes built dwellings upon the ruins after Vesuvius had relapsed into inactivity, and that these villages were destroyed by the eruption of 472, after which the site was abandoned. Subsequent eruptions deposited successive layers of volcanic matter, and we may now discover several distinct strata of scoriæ, tufa, and lapilli, varying in thickness according to the violence of the eruption which produced them, and covered by about 2 ft. of rich vegetable mould.

d. DISCOVERY OF THE CITY.

Though the name of Pompeii appears never to have been lost, for the term *Campus Pompeius* occurs frequently in the chronicles and ecclesiastical documents of the middle

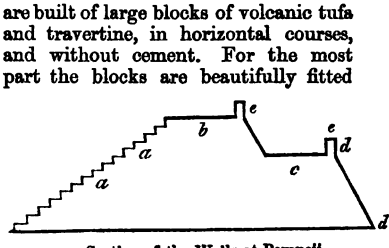
ages, and the upper wall of the Great Theatre could always be seen projecting above the surface of the ground, yet the site of the town remained undiscovered and forgotten until the middle of the last century, and this notwithstanding the fact that the great engineer and architect Domenico Fontana, in 1592, constructed an aqueduct for conveying the water of the Sarno to Torre dell' Annunziata, under the old city, traversing the Forum and three Temples, and sinking his air-shafts over more than a mile of its surface. Macrini at the end of the 17th cent. observed numerous traces of houses and walls in the more exposed portions of the surface, and conjectured that they might possibly mark the site of the long-lost city of Pompeii.

But it was not till 1748, when a peasant, in sinking a well, discovered a painted chamber containing statues and other objects of antiquity, that anything like a real interest in the locality was excited. Charles III., in whom the discovery of Herculaneum had awakened a desire for further explorations, ordered the excavations to be prosecuted. In 1755 the amphitheatre was cleared out, and from that time to the end of the Bourbon rule in 1860, the works have gone on, with more or less activity, sometimes abandoned for several years together, and sometimes resumed for a few months, or whenever any distinguished personage happened to be at Naples. Some important work, however, was done, especially in the reign of Murat, when the Forum, the Street of Tombs, and a great many houses were excavated. Under the present dynasty the works are carried on with much greater activity, and the parliament has granted an annual sum of 60,000 frs. to be devoted to them. They are under the direction of the eminent archæologist, the Cav. G. Fiorelli, and are carried on on a regular system; more attention too is given to preserving the different things as they are on the spot, than to merely digging the valuable objects out for the museum.

c. Topography.

The town is in shape an irregular oval, extending from E. to W., and surrounded by walls whose circumference is about 2 miles. Of this area rather more than one-third has been excavated, probably the most important part. The whole is estimated at 160 acres, exclusive of the suburbs. The greatest length of this space is $\frac{3}{4}$ m.: the greatest breadth is less than $\frac{1}{2}$ m.

The *Walls* have been traced throughout their whole extent. They were of great solidity and width, and had a double parapet; the outer one (*d*) being 25 ft. high, according to the inequalities of the ground, the inner (*b*) varying from 30 to 40 ft. The width of the space between them (*c*) was about 15 ft., which would easily allow 2 chariots to pass abreast. They had square towers, apparently of several stories, placed at irregular intervals in their circuit, the least distance between them being near the gates. The face of the outer wall inclines slightly upwards; the inner one was strengthened by an agger (*a*), and was furnished with flights of steps to afford convenient access on the city side, as may be seen near the gate towards the Street of the Tombs and Herculaneum. The walls are built of large blocks of volcanic tufa and travertine, in horizontal courses, and without cement. For the most part the blocks are beautifully fitted



Section of the Walls at Pompeii.
a, a, Agger and steps leading to it near the gates; *b, b*, inner wall; *d, d*, outer wall; *e, e*, parapets.

together, some of them 8 feet long. Many of the stones are inscribed with Oscan characters, examples of which may be observed on the inside of the wall, at the end of the Street of Mercury. In the upper courses the style of building is much more recent, resem-

bling the regular isodomon of the Greeks. These upper courses, however, have been frequently broken and rudely repaired; showing the effect of breaches and the hurried manner in which those breaches were filled up. Both the outer and the inner wall had parapets. On the W. sides there are fewer traces of the wall; probably the rapid slope of the ground towards the sea rendered it unnecessary on that side; or, if it existed, it may have been destroyed during the siege by Sylla, and not afterwards rebuilt. The *Towers* covered the entire breadth of the wall, were pierced by archways to allow a passage to the defenders, and had sallyports at their base towards the town to afford an entrance and an exit in time of siege. These towers are evidently more recent than the walls, being constructed of small pieces of tufa and lava stuccoed at the sides, and are all more or less ruined, especially on the outer side, as if they had been purposely dismantled, probably by Sylla at the close of the Social War; since neither earthquakes nor sieges can account for so extensive and systematic a demolition. *The Gates* are 8 in number; beginning with the N.W. they stand in the following order:—1. The Herculaneum Gate, on the Via Domitiana; 2. The gate leading in the direction of Vesuvius; 3. A gate leading towards Capua; 4. Gate to Nola, on the Via Popilia; 5. Gate towards the Sarno; 6. A gate leading to Stabiæ; 7. The gate of the Theatres; and 8. that leading to the seaside. They are all in ruin, except those of Herculaneum, Nola, Stabiæ, and the sea one, which we shall hereafter more particularly refer to. All were placed on the declivity of the rising plateau upon which the city was built, as will be evident from the descents leading from them, on the sides of Nola, Herculaneum, Stabiæ, and especially towards the shore, as seen in the excavations near the Sea-Gate, in the rear of the Diomède Hotel.

The Streets are for the most part very narrow; it is clear that not more than one vehicle, narrow as the ancient chariots were, could pass at a time in any but the principal thoroughfares, the widest, not including the side raised footway, being about 11 English feet. The pavement is composed of large polygonal blocks of lava, closely fitted together; and it is usually bordered by a kerb, elevated in some places a foot or more above the carriage-way. The marks of chariot-wheels are everywhere visible, crossing and recrossing each other in the broader streets, but worn into one deep rut in the smaller ones. In the larger thoroughfares raised stepping-stones are frequently seen in the centre, for the convenience of foot passengers in times of rain, and to obviate the inconvenience of mounting to the elevated pathway on either side: stones and sometimes steps for mounting horses are placed at the side of the pavement, in accordance with the law of Caius Gracchus, *De viis muniendis*, and holes are found in the kerb opposite the principal houses and shops for fastening the halters. When the width allowed it, there was a narrow pathway occasionally in front of the houses, paved with a coarse mosaic of brickwork, and occasionally stuccoed. Here and there, where the angles of the pavement have been broken, they have been repaired with clamps of iron. At the entrance of many of the streets, on the outer walls of the houses, inscriptions and lists in red paint have been found containing the names of those inhabitants who were entitled to vote at the elections of the ædiles or duumvirs, and soliciting votes on behalf of the candidates for these municipal offices. Of the streets which have been traced, 5 may be considered as the principal thoroughfares of the city. The first, called *Consular* or *Domitian*, led from the Herculaneum Gate to the Forum, and is broken by several junctions with minor streets, forming *trivia*, or places where three ways meet; the 2nd, called the Street of *Abundance* or of the *Holconii*, traversed the city in a line E. and W. from the Street of Stabiæ to the Forum; the 3rd ran parallel to the Street of Abundance from

the Gate of Nola to the sea, and has received in its different portions the names of Street of the *Baths*, of *Fortune*, and of *Nola;* the 4th led in a N. and S. line from the Gate of Vesuvius to that of Stabiæ, passing the quarter of the New Thermæ and of the Theatres, and is called the Street of *Stabiæ;* the 5th led from the N. wall of the city to the Forum, and is now known as the Street of *Mercury* in the upper part, and the Street of the *Forum* in the lower; it led to none of the gates.

From the existence of stepping-stones in the pavement it has been supposed that some at least of the surface water ran through the streets into the sea; but it is seen that the principal thoroughfares were supplied with *sewers*, and that there was a regular system of house drainage. Several openings into the subterranean drain have been discovered in the Street of Stabiæ, near where that of Abundance intersects it. The city was abundantly supplied with water by an aqueduct from the Sarno.

f. Architecture and Arrangement of Public and Private Buildings.

The *Public Edifices and Monuments* of Pompeii are true interpreters of its history. The more ancient are Greek in their style, the recent Roman. The basements of some of the Temples date evidently from the Greek colonisation, and one at least of the Temples still retains the peculiar features of Grecian architecture, and appears to have undergone very little change. In general, however, the older Temples have been replaced by others of the Roman period. The forms as usual have been retained, but the principles of Greek art have been corrupted or rejected altogether. Examples of this may be met with in all the buildings except one in the Doric style throughout the city. Long tapering columns are found in the place of the massive well-proportioned ones of Grecian Doric. Instead of 20 flutings, the Greek standard at the time of Pericles, each column is channelled with an indefinite number, and often the lower third of its length is coated with painted stucco; and while the Greek column always stands upon the floor without a base, the Roman is elevated on a pedestal. The Ionic capital also, which in Greek architecture was invariably marked by its simplicity, is here loaded with ornaments, and in some instances is different in its essential features from all other examples of Ionic, even of Roman times. The Corinthian likewise differs from that of Greece in the inferior character of the foliage of its capitals.

If Pompeii had not been visited by two destructive earthquakes, which must have effected extensive changes in its external features, we should have found it a perfect example of a Roman city of the third class. As it is we observe marks of hasty renovation and repair, generally with the commonest materials. The *private dwellings*, with few exceptions, are small and low. Few have been discovered with an outer portico towards the street, and that may be more appropriately described as an ornamental doorway. Even the Villa of Diomedes has no better entrance than a mere porch formed by a column on each side. The domestic architecture is entirely that of a people accustomed to pass the greater portion of their day in the open air. As the dwelling-houses are on one general plan, we shall avoid repetition by giving a brief description of the arrangement of an interior, which will serve as a type of the whole. The front of the ground-floor of the larger houses, like that of the modern palaces of Naples, was generally occupied by shops, which are shown by numerous inscriptions to have been an important source of profit to the owner; and we have a curious illustration of the commercial character of the city in the fact that some of the richest mansions had their private shops communicating with the interior, in which the proprietor evidently sold the produce of his estates. Where there were no shops, the outer walls

of the ground-floor were stuccoed, and generally painted, often in bright colours. The upper floors alone had windows, some with balconies projecting over the street; few houses appear to have had a third story. The internal arrangement varied according to the rank and circumstances of the occupant, but, as a general rule, all houses of the first and second class may be said to have been divided into two parts, in accordance with the domestic habits of the ancients and their double life, the first being public, and the second private. 1. The public part, being intended for the reception of the clients of a patrician, or guests, comprised several suites of apartments. On the side next the street, and inside the generally narrow entrance, was the *prothyrum*, or *vestibule*, off which were one or more rooms used as waiting-rooms or as a porter's lodge. The vestibule led into the court, *atrium*, or *cavædium*, the principal apartment of this division, where the proprietor gave audience to his clients. It was always a large space, covered with a roof on the sides, open to the sky in the centre, and with a cistern beneath the floor to catch the rain which descended through an aperture called the *impluvium*. The walls were often decorated with paintings, and the pavement generally in marble or mosaic. Beyond this there was occasionally a small court, or cavædium; but as it is frequently wanting, the cavædium and the atrium may be considered to be identical. Open to the atrium was a chamber called the *tablinum*, supposed to have been a depository for family records and documents, and in some of the larger houses to have served also as a dining-room. On the sides of the atrium were two recesses called *alæ*, and frequently rooms for the reception of guests, called *hospitia*. 2. The communication between the public part and the private was effected by one or two narrow passages called *fauces*, and sometimes by the wider tablinum. On entering the private division there was a spacious court, called the *peristylum*, entirely open to the sky in the middle, but surrounded by a covered *colonnade*, which answered the double purpose of a passage between the different apartments, or portico, and of a sheltered promenade in wet weather. In the centre was usually a garden, decorated with statues and fountains, from which this inner quadrangle has been also called the *Viridarium*. One of the rooms entered from the peristylum was the dining-room, or *Triclinium*, so called from the broad seats which projected from the wall and surrounded the eating table on 3 sides, and enabled the Romans to recline on couches at their meals. The wealth of the owner was generally lavished on the decorations and furniture of this apartment, although it was never very spacious, the number of the guests seldom exceeding that of the 9 Muses. Next were the sitting-rooms, or *œci*, richly decorated, and frequently opening on a garden. In these the Pompeian ladies passed their time. Another large room was the *exhædra*, supposed to be a reception-room for visitors. The library, or *bibliotheca*, was generally a small room, as little space was required for the papyrus rolls. The picture-gallery, or *pinacotheca*, also opened on the peristyle. The baths were usually in one angle, as was also the *lararium*, or Ædicula of the household gods. The bedrooms, or *cubicula*, which were small and inconvenient according to our modern notions, were arranged in two divisions; the first, comprising those for the men, called the *andronitis*, was always separated from that of the females, the *gynæconitis* or *gynæceum*. In some of the larger mansions the andronitis appears to have been situated on one side of the atrium in the public division. In others, as in the House of Sallust, the female apartments occupy a distinct quarter of the mansion, called the *venereum*, and corresponding in many particulars to the hareem in Eastern countries. It had there its separate court, portico, peristyle, and triclinium, a separate stove, water-closet, and staircase leading to the terrace above, a *viridarium*, with a fountain in the centre

of the court, and the bedrooms on one side, protected by a lodge for a slave whose duty it was to prevent intrusion. The upper floors, of which little can be said, very few having been discovered in a perfect state, may have been occupied as store-rooms and as the apartments for servants. Many of these rooms had windows, some of which were of glass. The roof was flat and was converted into a terrace, planted with vines and flowers so as to form a shady promenade, or *pergula*. All these upper parts were generally built of wood, which, with the flat roofs, affording a regular lodgment for the ashes of the eruption, will explain why scarcely any trace of them has been preserved. In the rear of the mansion was an open space or flower-garden, called the *xystus*, which was planted with flowers, decorated with fountains and statues, and sometimes furnished with a summer-house, containing a stone seat, a table, and a fountain, and covered with a trellis for vines or creeping plants. None of the houses have any vestige of a chimney for heating purposes, although charcoal has been found in apartments both of Pompeii and Herculaneum. None have been discovered which we can regard as the dwellings of the poor, and it remains to be ascertained by future excavations whether the lower orders inhabited a separate quarter of the city or outside the walls, or whether Pompeii really had any pauper population. Stables and houses for wheel vehicles are also wanting, even in the larger mansions and the villas, the only apartments approaching to stables being three or four rooms in the barracks for the troops, and a small chamber in a baker's house in which were found the bones of an ass, which was used, as we know from a bas-relief, to work his corn-mill. Even the inns form no exception to this remark, for the skeletons of horses which were found in them were lying in the yards, and not in any apartment to which the term stable could be applied. Another defi-

[illegible] is the absence of anything in the nature of a hospital, although the instruments in the Museum indicate that surgery had attained a marked degree of advancement in the city.

The Shops were small and all of one character, having the business part in front and one or two small chambers behind, very like to what we see at the present day in the older quarters of Naples. Those only of the better class appear, from the occurrence of a ruined staircase, to have had any second floor. The shop was open to the street, and was closed by wide sliding shutters, or doors moving in gutters cut in the stone, in a few instances upon a narrow iron rail. In front it had a broad counter of masonry, with little steps at the end next the wall for the display of the wares, and a small oven in the opposite end, when the articles sold were for consumption as food or drink. Many of the shops had the names of their owners over them, mostly in red letters. Others had signs in terracotta, to denote the trade which was carried on within. Thus a goat indicated a milk-shop; two men carrying an amphora a wine-shop; two men fighting a gladiatorial school; a man whipping a boy hoisted on another's back, the residence of a schoolmaster; and finally, the *checquers* occupied its station on the doorposts of the publican or innkeeper, as it does to the present day in and about Naples.

g. Description of the Ruins.

The names of many of the houses are derived from the paintings which they contained, or the personages in whose honour they were excavated, and these names will be used throughout the description of the city as being more useful to the general traveller than the names and numbers now adopted for the purpose of facilitating the references necessary in the intelligent study of the details of the city. The most important paintings and all the principal objects of value have been removed to the Museum at Naples. An impression that Pompeii was destined to be again destroyed had caused the earlier uncovered build-

ings to be abandoned to gradual decay. Hence many of the decorations described by the earlier writers have disappeared. We shall notice concisely the principal buildings as they occur in our passage through the city, and shall trouble the visitor with as few technical details as possible. The architect and the antiquary, who require more detailed information, will find it in the works of Nicolini, Mazois, Gell, Donaldson, Overbeck, Fiorelli, Dyer, and others.

The *Main Objects* to which the visitor should direct his attention are the:

Forum, p. 217, and Basilica, p. 218.

Temples of Venus, p. 218; Jupiter, p. 221; Fortuna, p. 222; Augustus, p. 221; Neptune, p. 252.

Houses of Diomed, p. 233; Sallust, p. 227; Pansa, p. 225; Faun, 240; Tragic Poet, p. 224; Castor and Pollux, p. 236.

The Public Baths, p. 223, and the Stabian Baths, p. 249.

The Gate of Herculaneum, p. 229.

Great Theatre, p. 253.

Amphitheatre, p. 255.

The Street of Tombs, p. 230.

The Museum, p. 217.

The figures at the end of each notice thus—(1771)—show the year in which the building described was excavated. The places best worth seeing are marked with an asterisk, and will all be found on the plan.

As most visitors now reach Pompeii by railway, and enter the ruins by the nearest gate to the station, the Sea Gate, we shall commence our description there.

The *Porta Marina*, or Sea Gate, is a long vaulted passage 26 ft. high, 19 ft. broad, and 120 ft. long. On its left-hand side is an elevated pathway, reached by steps, for foot passengers. About midway on the rt. are some ancient buildings, which have been converted into a

**Museum*, containing bronze gates, carriage-wheels, vases, statuettes, skulls, casts of dead bodies, &c., found in the ruins, the description of which will be found below, at those spots where the objects were discovered.

Beyond the gate, on the l. of the Str. Marina which leads up from it to the Forum, is a quarter of the town in which excavations were made for the first time in 1871. The first house l. contains a large atrium with impluvium; on the walls of the side room are paintings; the peristyle has 5 columns, and is richly decorated with paintings representing nymphs, satyrs, fauns, and various animals; on one wall is a warrior carrying off the *spolia opima*; in two of the side chambers are panels with landscapes. Crossing from the peristyle a street parallel to the Str. Marina we enter the vestibule of a house, close to which is a post with the words, "*Paquium du. Fuscus cupidus fecit*," painted in red letters. Beyond the vestibule is the atrium with handsome mosaic impluvium and marble basin; on the walls are 4 hanging figures representing the seasons; to the rt. there are chambers with paintings, gazelles, divinities, architectural drawings, &c.; there are other chambers beyond with decorated walls.

In a house to the rt. may be seen part of the upper story. In another house to the l. is a peristyle with 10 fluted columns, and chambers prettily decorated with the usual scenes.

Returning into the Strada Marina we ascend it into

**The Forum*, the most spacious and imposing spot in Pompeii, and occupying the most elevated point of the city, nearly all the streets that lead to it ascending from the gates; it is about 400 yards from the Herculaneum Gate, and at about an equal distance from the Great Theatre. It is surrounded on 3 sides by Doric columns of greyish-white limestone, 12 ft. high and 2 ft. 3½ in. in diameter. Above this colonnade there appears, from the traces of stairs, to have been a terrace. On the E. side are the remains of an older arcade and portico of fluted Doric columns in volcanic tufa, which had been damaged by the earthquake and was in progress of being rebuilt. The entire area was paved with slabs of limestone. In front of the columns,

as well as of the portico on the S. and W. sides, are pedestals for statues, some of which, from their size, must have been equestrian. A few of the pedestals still bear the names of distinguished inhabitants, among which are those of Pansa, Scaurus, Sallust, Gellianus, and Rufus. Several streets opened into the Forum, but were closed at night by iron gates, as is shown by the fragments of iron traceable at the entrances. Fontana's aqueduct passes diagonally under the pavement, cutting through the substructions of the Temple of Venus. It is evident that the Forum was undergoing an entire restoration at the time of the destruction of the city in A.D. 79, as the limestone columns around, as well as their capitals and entablature, are in an unfinished state; large blocks of unworked marble may be seen about it, especially one of huge dimensions, and from Carrara, in the adjoining street, near the entrance to the Temple of Venus (1813-18).

Just before reaching the Forum, on the l. of the Str. Marina, is the entrance to the

**Temple of Venus*, the most magnificent of all the Pompeian temples, occupying an area of 150 ft. by 75, on the W. side of the Forum—a larger space than that occupied by any other temple in the city. This area is surrounded by a portico, 12 ft. wide, which was covered with beams of timber, and consisting of 48 irregular columns, originally Doric, but converted into Corinthian by means of stucco. The walls of this portico were decorated with a series of paintings on a black ground representing architectural subjects, landscapes, dwarfs, pigmies, and various relics of Egyptian superstition, suggesting the opinion that the building may have been used in later times for the worship of Osiris. The Temple itself stands upon an elevated basement, ascended by 16 steps, in front of which is a large altar covered with slabs of black lava, containing three places for fire, in which the ashes of the victims were discovered. On its sides are inscriptions recording the erection of the temple by M. Porcius, C. Sextilius, Cn. Cornelius, and A. Cornelius, Quatuor Viri, at their own expense. The cella is very small, and contains nothing but the pedestal for a statue; its pavement is in coloured marbles. In the open area were found the marble statues of Venus and the Hermaphrodite, of the Faun, with the heads of Venus and the Diana in bronze, now in the Museum, and a mosaic border of great beauty. In a room, supposed to be the apartment of the priest, was a picture of the infant Bacchus and Silenus playing on the lyre. An inscription found among the ruins records that Marcus Holconius Rufus, and Caius Egnatius Posthumus, duumvirs, had purchased, by a decree of the Decuriones, for 3000 sesterces, a private wall as high as the roof, belonging to the Colony of Veneria Cornelia (1817).

On the opposite side of the street from the entrance to the Temple of Venus is

**The Basilica*, 220 ft. long and 80 broad, occupying the S.W. angle of the Forum. It is approached by a vestibule, entered from the portico of the Forum, and still retaining the grooves in the outer piers by which it was closed with doors lowered from above. From the vestibule a flight of steps leads into the interior by five entrances. The central area was open, and was surrounded by a gallery supported by a range of 28 fluted Ionic columns of large size, built of brick and tufa, covered with stucco, and forming a colonnade or aisle below, along the sides of the building. The walls were covered with stucco, painted in squares in imitation of coloured marbles, having a corresponding number of fluted Ionic pilasters. At the end of the building, elevated on a basement and decorated with six columns, is the Tribunal for the Prætors or Judges, with a vault beneath, which is supposed to have been the dungeon in which the criminals before trial were confined, and with which there was a communication from above. In front of the Tribune, be-

tween the two centre columns of the peristyle, is a square pedestal which supported a bronze statue, of which nothing was found but the legs. The remains of two other pedestals are seen at the sides, at the entrances, and in front of the portico; the sites of fountains are also traceable. The pavement was entirely wanting when the building was discovered, having evidently been removed after the eruption; in fact, the whole edifice bore marks of having been rifled, probably not for the purposes of plunder, but for the recovery of the public records it contained. Both the inner and the outer walls present numerous inscriptions, now mostly effaced, some in red paint, and some merely scratched with a sharp point. One of them announces that C. Pumidius Dipilus was here on the nones of October, during the Consulate of M. Æ. Lepidus and Q. L. Catulus; 78 B.C., the year of Sylla's death. Other inscriptions appear to be announcements of public games; one of them gives notice that the gladiator Festus Ampliatus, whose name occurs on the Tomb of Scaurus, will contend for the second time on May 17. Among the inscriptions scribbled under the portico were some verses from Ovid's Art of Love; and a very singular one published by Dr. Wordsworth on the inconveniences of hot baths to persons about to enter the married state (1817).

Behind the Basilica, and extending to the Sea Gate, and to the entrance from the rly., is a considerable area, which appears to have been built upon after the first earthquake, A.D. 63, constructions in progress having been discovered on it. A part of this space is raised on arched substructions to obviate the inequalities of the ground, in one of which the Museum has been placed. There are considerable substructions in opus reticulatum hereabouts. It was here that the Gold Lamp, weighing 3 lbs., now in the Museum, was dug out, in March 1863.

Following a path along the S. side of the Basilica at a few dozen of paces, we arrive at

The Houses of Championnet, so called from the French General by whom they were excavated. They are good specimens of the less pretentious dwellings of this ancient city. One of them has a cavædium of considerable elegance, and the other has an atrium, the columns of which were originally fluted, but were subsequently renovated by coloured stucco. In the centre of the cavædium of that farthest from the Forum is a handsome marble impluvium, and some good specimens of mosaic pavement under the portico surrounding it. The peristyle, which surrounds a small garden, has several openings for the purpose of lighting a series of subterranean chambers or cellars; these underground apartments were entered by an inclined passage from the street, and by a flight of steps from the peristyle. One of the dwelling apartments still retains traces its arabesques and medallions; but the paintings have long disappeared. Four female skeletons were discovered, with numerous gold bracelets and other articles of jewellery. From the back of these houses there is a fine view over the green hills behind Castellammare and Stabiæ and towards the sea (1799).

Entering the Forum from these houses or the Basilica we reach

The Curiæ and Ærarium, at the S. extremity of the Forum, 3 halls of nearly equal size, and presenting no difference of construction, being in excellent brickwork, except that the central one has a square recess and the remains of a raised basement at the end, while those at the sides have apsides or circular recesses. The central hall, from the numerous coins found in it, is supposed to have been the *Ærarium* or Public Treasury; the others were probably the *Curiæ* or Courts for the meetings of the Municipal Magistrates (1814).

At the S.E. angle of the Forum, forming the corner of the Str. dell' Abbondanza (Street of Abundance), is a large square building called the

Public School of Verna, a name given it (but?) from an inscription found in it of a certain Verna, with his pupils, so-

liciting votes for Cœlius Capella, as the Duumvir of Justice.

At the opposite corner of the street, forming part of the E. side of the Forum, is

**The Crypto-Porticus of Eumachia*, or the *Chalcidicum*, a large enclosure in the form of a basilica, supposed to have been the Exchange of the cloth-workers. It had two entrances, one from the Street of Abundance, the principal one from the Forum. The latter had a portico of 18 columns; the entrance was closed in the centre by folding doors, of which the sockets and bolt-holes are still visible in the marble. This was flanked by two circular recesses, and these again by raised platforms, the stairs to which still remain, for the purpose, probably, of haranguing the people. The interior was divided into a large area, 130 ft. by 65, surrounded by a double gallery, a portico of 48 columns of white marble of beautiful workmanship, very few of which have been found; a chalcidicum or enclosed apartment at the extremity of the area; at the end is a semicircular recess which contained a statue of Concord; and a crypto-porticus, entered from the side street, in which walls pierced with windows have replaced the columns usually seen in the interior. These walls are painted in panels, red and yellow, with representations of flower-borders at the base. Behind the apse of the Chalcidicum, in a niche in the centre of the wall of the crypto-porticus, entered from the Street of Abundance, stands a copy of the original statue (now at Naples) of the public priestess Eumachia, with an inscription recording that it was erected to her by the corporation of cloth-scourers. On the architrave over the side entrance is another inscription, recording the erection of the Chalcidicum, crypt, and portico of Concordia Augusta and Piety, by Eumachia the priestess, daughter of Lucius, in her own name and that of her son, M. Numistrus Fronto, and at her expense. This is a repetition of a larger inscription which was affixed to the front of the building, but was found broken into fragments. Under the staircase leading to the upper gallery was a *Thermopolium*, in which one of the most interesting bronze urns, resembling a Russian samovar, in the Museum, was discovered. The entire building appears to have suffered severely from the earthquake of A.D. 63, as it was evidently undergoing repairs at the time of the eruption of A.D. 79. On the outer wall of the crypt towards the street was a notice of a gladiatorial show, and an inscription recording that the goldsmiths invoked C. Cuspius Pansa the Ædile (1821).

The next building on the same side of the Forum is

The Temple of Quirinus or *of Mercury*, though neither of these names rests on any good authority, the former being given to it from an inscription found in the Forum recording the deification of Romulus as Quirinus, and the latter because Vitruvius says that the Temple of Mercury should be in the Forum. It is a small temple, occupying a space 57 ft. 6 in. by 55 ft. 7 in. It stands upon a basement and is approached by a narrow vestibule, with steps on each side leading to the platform of the cella, in the centre of which is an altar of white marble with bas-reliefs representing a sacrifice on one side and the sacrificial implements on the others. The principal figure on the bas-relief in front, and behind the priest, was long supposed to be Cicero. The walls are divided into long compartments by pilasters. Adjoining the building were the apartments for the priests, in one of which numerous amphoræ were found. This edifice, which is now enclosed by iron gates, has been converted into a repository of objects found in the excavations, marbles, weights, amphoræ, many of which will interest the visitor, especially the roof decorations in terracotta, &c. &c. (1817-18).

Next adjoining this temple is

The Curia or *Senaculum*, a large semicircular hall with a portico of Ionic columns of white marble. On each side of the entrance are pedestals for statues.

In the centre of the area is an altar, and at the end a recess with a seat for the decurions, who are supposed to have held their public sittings here (1818).

Contiguous stands a large building called

* *The Temple of Augustus*, or the *Pantheon*, or the *House of the Augustals*. In front of the building, under the portico of the Forum, are 7 shops, perhaps the *Tabernæ Argentariæ* or *Shops of the money-changers;* the pedestals of some of the tables remain. This building, the destination of which has very much puzzled antiquaries, is a spacious edifice with entrances in three of its sides, the principal one from the Forum being decorated with fluted Corinthian white marble columns and pedestals for statues. The columns of the portico had been thrown down by the earthquake, and were under repair at the time of the eruption. It consists on the inside of an open atrium 120 ft. by 90, with 12 pedestals placed in a circle round an altar, which probably supported statues of the *Dii Consentes;* but as no statues were found, it is supposed that they were removed after the eruption. The back of the building is divided into three compartments, of which the central is subdivided into niches, in which were found the statues of Livia as a priestess, and of her son Drusus, now in the Museum, here replaced by casts. A statue of Augustus is supposed to have stood near them, as an arm holding a globe was found in this part of the building. The extensive compartment on the rt. is the Triclinium, being the largest of the kind in Pompeii, having paintings on the walls, representing Romulus and Remus suckled by the wolf; the corresponding compartment on the l. contains a raised platform, over which is a niche for a statue; before it stands an altar covered with a slab of lava, as appears to have been generally the case, to resist the action of the fire during the sacrifices burned upon them. On the S. side of the building are 12 open recesses, supposed to be the chambers of the Augustals, and the holes for rafters prove that there were similar rooms over them. The inner walls of the building appear to have been richly decorated. Among the paintings found here may be mentioned.—Ulysses in disguise meeting Penelope on his return to Ithaca, Io and Epaphus, Latona and her children, Ethra and Theseus, the Cupids making bread, donkeys working the corn-mills, and various articles of food, such as lobsters, game, fruit, wine, &c. The picture of the female painter herself, holding her palette and brushes, is at Naples. Near the entrance from the Forum, an Emperor seated on a pile of armour, and Roman galleys, supposed to allude to the victory of Augustus at Actium. Near the N. entrance was found a box containing a massive gold ring with an intaglio, 41 silver and 1036 bronze coins. The culinary paintings at this entrance, and the large collection of fish-bones and other fragments of food found in the drain in the centre, seem to show that the building, or, at any rate, a part of it, was devoted to banqueting as well as to religious purposes (1818).

Opposite the Forum entrance to the Temple of Augustus is

The Temple of Jupiter, an imposing building on an elevated basement at the N. end of the Forum, occupying the finest site in the city, and from its elevated position commanding a magnificent view over Vesuvius, the plain of the Sarno, and the Apennines that encircle it. It is built of brick and volcanic tufa, covered with white stucco, and at the time the city was buried it was in course of restoration from the effects of the earthquake of A.D. 63. The entrance is approached by a flight of steps, flanked by pedestals for colossal statues. Exclusive of these steps the building is 100 ft. long and 43 ft. wide. In front was a square vestibule with a portico of fluted Corinthian columns, six in front and three at each side, which are supposed,

from their diameter of 3 ft. 8 in., to have been nearly 40 ft. in height. The interior of the cella, 42 ft. by 28, is bordered on each side by a row of eight Ionic columns, which appear to have been surmounted by a second range, enclosing a gallery, and supporting the roof, as in many of the ancient basilicas. The walls were painted, the predominant colour being red. The pavement was of marble, arranged in the diamond pattern in the centre, with black and white mosaic on either side. The door-sill retains the holes for the bolts of the doors. At the N. end of the cella are three small chambers, behind which are the remains of a staircase which led probably to a gallery above (1816-17).

At the S.W. end of the basement of this temple are the ruins of a brick arch, thought by some to be triumphal, but which probably merely served to close the Forum at that end.

At the N.E. corner of the Forum, opposite the Temple of Jupiter, are

The Prisons, narrow dungeons without light, except what might be admitted through the iron bars of the doors. Several skeletons were found in them, some having the leg-bones encircled with the iron shackles, which may be seen in the Museum. Close to the prisons, a large square room has been cleared out, and several houses excavated behind and in the block extending from the rear of the Temple of Venus; in one of which are some good paintings of Mercury and Silvanus, with several inscriptions, especially of the family of the Cassillii (1816).

Next to the Prisons, on the W. side of the Forum, continuing in the direction of the temple of Venus, is

The Public Granary, a long narrow building, in a niche adjoining which was found a *Table of Measures* for corn, oil, and wine. This curious monument, now in the Naples Museum, was placed here by the Duumvirs in accordance with a decree of the Decurions (1816).

We now pass out of the Forum at its northern end, beneath a

Triumphal Arch, built of brick and lava, covered with slabs of marble, and still retaining its massive piers; each decorated with two fluted Corinthian columns, with square niches between them, which are supposed to have contained statues and fountains. It is probable that this was also surmounted by an equestrian bronze statue. Large stones are placed across the street under this arch, showing how the approaches to the Forum were closed, as we may also see at the extremity of the Street of Abundance, to wheeled vehicles (1823).

The street on the l. contains two shops, called the *Milk Shop* and the *School of Gladiators* from inscriptions over their doorways. That on the rt. is the Str. degli Augustali.

In a straight line from the arch is the *Street of the Forum*, 200 ft. long and 22 ft. wide, with a foot causeway, and bordered by shops, apparently of a superior class. In some of them have been placed large oil-jars, dug out in excavations near the Sarno. In one house were found articles in glass and bronze, bells, inkstands, money-boxes, dishes, steelyards, &c., and a skeleton of a man in the act of escaping with 60 coins, a small plate, and a saucepan of silver; two other skeletons were found in the street. In another house were found, in 1845, in a large room on the ground-floor, various articles of office furniture, with marble weights and coins of Galba and Vespasian (1823).

At the end of the Street of the Forum is a Quadrivium, formed by its junction with the Streets of the Thermæ, of Mercury, and of Fortune. At this point are the remains of a *Triumphal Arch*, on which stood the equestrian statue of Nero, now in the Naples Museum, forming a grand entrance to the Street of Mercury, and corresponding with the other arch at the entrance of the Forum.

On the rt. hand side, forming the corner of the Streets of the Forum and of Fortune, is

**The Temple of Fortuna Augusta*,

a small Corinthian temple, erected, as the inscription tells us, by Marcus Tullius, a Duumvir of Justice, supposed to be a member of Cicero's family. The steps in front are broken by a low wall or *podium* supporting an altar, which was protected by an iron railing, the remains of which are still visible. The portico had four marble columns in front and two at the sides; but they had either been removed after the eruption or destroyed by the earthquake which preceded it, as no trace of them was found. The cella is square. Behind the altar is a semicircular niche, containing a receptacle for the statue in the form of a small Corinthian temple. In the cella was found a female statue with the face sawed off, no doubt one of the ready-made figures which were sold in this state by the Roman sculptors, in order that the features of any particular goddess might be added at pleasure. Another statue found here, and supposed to be of a member of Cicero's family, was a full-sized figure wearing the toga of the Roman magistracy, and interesting as having been painted with the costly dye, a mixture of purple and violet, which was in the earlier period of the Empire the colour peculiar to the higher order of magistrates and priests (1823).

We now turn to the l. down the Str. delle Terme, or Street of the Baths, and at the 2nd door on the l. enter

**The Old Thermæ* or *Public Baths.* —This establishment is of considerable extent, and has a frontage towards 3 streets. An inscription in the court, on the rt. of the entrance, in great part effaced, recorded the dedication of the baths at the expense of Gnæus Alifius Nigidius Majus, and the games and entertainments which took place in honour of the event in the amphitheatre, combats of animals and gladiators, scattering perfumes, and the luxury of an awning, *vela erunt*, being especially mentioned. As Nero's interdiction of theatrical amusements did not expire till the year 69, it is inferred from this inscription that the dedication took place but a short time before the destruction of the city. The Thermæ are divided into 3 portions; the 1st containing the furnaces and store for fuel, the 2nd the baths for men, the 3rd those for women. The same furnaces heated both divisions, and were supplied with water from a reservoir at a short distance, the pipes being carried across the street upon the Arch, in which their remains are still visible. Each set of baths was paved throughout with white and black marble, and arranged on the same plan, consisting of an unrobing room, a cold, a warm, and a vapour bath. Those for the men are the largest and most elegant. A vestibule, or atrium, surrounded by a portico, reached from the Vicolo delle Terme, by a corridor or prothyrum in which 500 terracotta lamps were found, leads into the unrobing room, *apodyterium*, or *spoliatorium*, an oblong chamber, with holes in the wall for pegs on which the clothes were hung, and with stone seats on three of its sides. The roof was vaulted, and lighted at one end by a window containing a single pane of glass 3 ft. 8 in. broad, 2 ft. 8 in. high, fragments of which were found upon the floor. Underneath this window, in a recess, is a large bearded mask, in stucco, with tritons and water nymphs on each side of it. The roof was painted. Beneath the cornice is an arabesque frieze in relief on a red and blue ground, composed of griffons, chimæras, vases, and lyres resting on two dolphins. At one end of this room is a small chamber, supposed to be a wardrobe. At the opposite extremity is the circular cold bath, or *frigidarium*, a circular chamber in a good state of preservation, the walls stuccoed and painted yellow, with a bell-shaped roof, which was apparently painted blue, and lighted by a window near the top, and with four large semicircular niches in the walls. The cornice is decorated with reliefs in stucco on a red ground, representing Cupids and warriors engaged in a chariot and horse race. A flattened

bronze tube brought water into the bath, producing a kind of douche. In the centre is the cold water basin of white marble, 12 ft. 10 in. in diameter, and 2 ft. 9 in. deep, with two steps in front of the entrance, and a low seat in the middle. The warm bath, or *tepidarium*, is entered from the *spoliatorium*, and nearly corresponds with it in size. It has a vaulted ceiling painted red and blue, and covered with rich stucco ornaments in medallions, consisting chiefly of figures and foliage, with two very handsome medallions of Ganymede borne away by the Eagle. At one end it is pierced with a window 2 ft. 6 in. high, and 3 ft. wide, which consisted of a bronze frame in which four panes of glass were fastened by screws, so as to be opened or shut at pleasure. Below the cornice of the roof the wall, which is painted red, is divided into numerous niches by terracotta figures of Atlases or Telamones, which appear to have been covered with stucco and painted. The niches are supposed to have held the oil vessels and the perfumes of the bathers. Along the sides of the room were bronze benches, three of which may be still seen behind the bronze brazier, standing upon legs in imitation of those of a cow, an allusion probably to the person whose name is inscribed on them, *M. Nigidius Vaccula, P. S.* At the end of the room is a large bronze brazier, 7 ft. long and 2½ ft. wide, lined with iron, but having bronze bars to support the charcoal; on the front is the figure of a cow in high relief. From this chamber we pass into the vapour-bath, or *caldarium*, the length of which, in accordance with the precept of Vitruvius, is twice its width. It terminates at one end in a semicircular niche, containing a marble basin or *labrum* 5½ ft. in diameter, which held the warm water for ablutions; around its rim is an inscription, in bronze letters, recording its erection at the public expense, and by order of the Decurions, by Gnæus Melissæus Aper, and Marcus Staius Rufus, duumvirs of justice, at the cost of 750 sesterces (about 6*l*.). At the other end of the chamber is the oblong hot bath, 12 ft. in length and about 2 ft. deep, of white marble. The ceiling is composed of transverse fluting; the cornice is supported by fluted painted pilasters. The temperature of the room was regulated by three windows over the niche of the vase; these were closed with plates of bronze, by means of chains. The walls and floor are hollow, so as to have allowed hot air to circulate freely from the furnaces, which, as well as a large reservoir for supplying the baths with water, may still be examined *in situ* on the W. side of the building (1824).

The *Women's Baths* are on the other side of the furnaces, at the N.W. angle of the building, and entered from the Street of the Thermæ; they are arranged on the same general plan as those for the men, consisting of a spoliarium reached from the street, a tepidarium, and a caldarium, and are decorated in the same manner, but are not so large and have been nearly entirely destroyed. Among the objects discovered in the rooms here were a money-box and a surgeon's catheter.

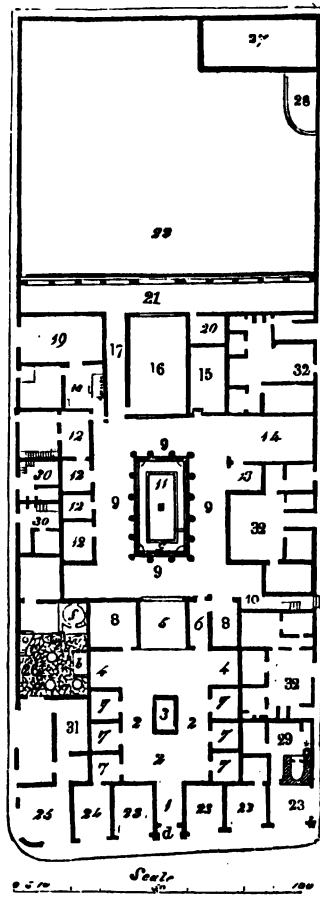
A short distance farther down the street from the entrance to the baths is situated on the rt.

**The House of the Tragic Poet*, called also the *House of Homer* and *of the Cave Canem*, one of the smallest but most elegant private dwellings in Pompeii. When it was first discovered, it became celebrated throughout Europe for the variety and beauty of its paintings; but most of its treasures have now been removed to the Naples Museum. From one of these paintings representing a male figure reading from a scroll, and from the mosaic of the Choragus instructing the actors, the house has been called that of the Tragic Poet. The large number of rings, bracelets, ear-rings, chains, and ornamental jewellery in gold, coins and other articles in silver, portable stoves and lamps in bronze, which were found in it, should rather have suggested that it was the house of a silversmith. Ex-

ternally, the lower part presents to the street a dead wall divided into square panels painted red; the upper floor had windows opening on the street 6½ ft. above the pavement, and measuring 3 ft. by 2. The door turned on pivots, the bronze sockets of which still remain. On the floor of the threshold was the mosaic of a dog chained, with the inscription *Cave Canem*, "'Ware Dog," now in the Museum at Naples. The arrangement of the rooms, which is much the same in all the houses of Pompeii, will be best understood by a reference to the plan of the house of Pansa, and the description of its interior. This house is remarkable for having its walls decorated with an unusual number of good paintings. The atrium, the gynæceum, the triclinium, and several of the principal apartments, were covered with paintings, and many of the rooms were paved with mosaics. One of the walls of the principal apartment is divided into squares by perpendicular lines decorated with festoons and arabesques, and supporting a rich frieze representing a Combat of Greeks and Amazons. In one of the larger rooms opening out of the inner court is a good black and white mosaic of fishes, with a painting of Leda presenting to her husband, Castor, Pollux, and Helen, as new-born birds in their nest. From the disturbed state of the ground near the house, it is certain that search had been made after the eruption for the treasures it contained. This is the house represented by Bulwer, in 'The Last Days of Pompeii,' as the house of Glaucus (1824-26).

Continuing along the Street of the Baths, and crossing the end of the Str. Fullonica, we come to, on the rt.,

**The House of Pansa*, one of the largest and most interesting mansions in Pompeii. It occupies an entire insula, being surrounded by streets, and covers an area of 300 ft. by 120. (As it gives a better idea of a Pompeian house than perhaps any other, we have annexed a ground-plan of it.) The sides of the ground-floor along the 3 streets are occupied entirely by shops, which we have Cicero's authority for describing as



one of the most lucrative kinds of property in Roman times. One of these shops (24) appears, from the communication between it and the mansion, to have been the proprietor's own, probably for the sale of the

produce of his estates; another (26, is a bakehouse of the usual character, with the inscription *Hic habita, felicitas;* in the centre are 3 mills (*a*), and near them a large table (*b*); the entrance to the oven (*f*) is flanked by three large vases, and in the left-hand corner is a kneading trough (*c*), with two coppers placed over furnaces. The principal entrance to the mansion is decorated with two Corinthian pilasters, and paved in mosaic. On the wall near it were painted in red letters the words PANSAM ÆD. PARATVS ROGAT, whence the name given to the house; but it might as well have been called the house of Paratus, the inscription simply meaning that Paratus proposes Pansa as Ædile. The interior presents the usual arrangement:—On the inner threshold of the *vestibulum* (*a*) was a mosaic with the inscription *Salve;* this leads into the *prothyrum* (1), and thence into the *atrium* or *cavædium* (2), with an *impluvium* in the centre (3), in coloured marbles, and with the ordinary apartments or sleeping-rooms (7) at the sides, followed by the *alæ* (4), the *reception-rooms* (8), the *tablinum* (5), and *fauces* (6), opening into an oblong *peristylum* (9), surrounded by what was a covered portico of 16 fluted Ionic columns, with an open court containing flower-beds and a fish-pond in the centre (11). In the rt. hand corner of the peristyle is a private entrance and *posticum*, (10), and farther on a *library* or *pantry* (13), and beyond that again the *triclinium* (14), occupying nearly the whole of one side of the peristyle. On the l. of the peristyle are *bedrooms* (12). The *æcus* (16) and *fauces* (17) lead into a portico of two stories (21), and thence into the *garden* (22), which was half as large as the dwelling part of the house, with a reservoir (27) and tank (28) in one corner, and the remains of a fountain in the centre. To the rt. of the æcus is a *cabinet* (20), and what may have been a winter triclinium or a *lararium* (15). To the l., opening out of the peristyle, is the *kitchen* (18), where some curious paintings still remain representing the Lares, personified by two serpents on each side of an altar, surrounded by the elements of a dinner, a pig for roasting, a ham, a string of mullets, a spitted eel, a boar's head, thrushes, &c. An opening leads from the kitchen into (19), which was probably a servants' hall, with an entrance from the outside. Besides the shops already referred to, there were others in front (23, 25) and at the sides (29, 30, 31, 32). The entire building was rich in mosaic pavements and paintings, but nearly all of them have disappeared. In one of the bedrooms five female skeletons were found, some of them with gold ornaments. (1811-14).

We now turn to the rt. into the Consular Street, a long winding street leading to the Gate of Herculaneum and the Street of the Tombs. At one corner of the *trivium* is a *Thermopolium*, or *Tavern*, a shop of the usual character, with a counter, upon which are still marks of the vessels that stood upon it, covered and faced with marble, and the walls painted in blue panels with red borders. In front of it is a *Fountain*, at the angle of the pavement, consisting of a large square basin.

A short distance up the street is another *trivium*, at the angle of which is an

Apothecary's Shop, with a painting on the outer wall of a large serpent as the *genius loci*. Several glasses and phials, containing medicinal preparations, were found in this shop (1809).

Beyond, on the l., is

The House of Polybius, a large house of 3 stories, built on an elevation sloping towards the ancient beach. The floor by which we enter is level with the street. It presents the usual arrangement of a vestibule and atrium opening on a terrace, a peristyle, and the ordinary private apartments. Under the terrace are a bath, a saloon, a triclinium, &c. Beyond them is a terrace overlooking a large court, surrounded by porticos, with a reservoir

in the centre. Below is another floor containing the baths, and the dark cells in which the slaves were perhaps lodged. Many of the rooms were decorated with mosaics and other ornaments of great beauty, but, like all the earlier excavations on this side, they were filled up and greatly injured before the site was opened the second time (1808-17).

Opposite this house, on the rt., is a

Blacksmith's Shop, consisting of two rooms; in the front one was the forge. Different articles of the owner's calling were found here.

Beyond, on the rt., the

Academy of Music, so called because it was covered with paintings representing instruments of music and tragic scenes (1810).

Follows on the rt. a

Public Bakehouse, upon a large scale, and of elaborate construction. It has a court 36 ft. by 30, with square pillars to support the roof. Beyond the court is the bakehouse, 33 ft. by 26, containing four flour-mills of lava. The lower part, in the form of a cone, is fixed firmly in the ground. The upper, which is shaped externally like the compartments of an hour-glass, is hollowed internally into two cavities, the one conical to receive the corn, the lower one fitting over the projection of the solid cone beneath. The upper part, when first discovered, had an iron framework, with holes for the insertion of wooden bars, to which asses and sometimes slaves, as both Plautus and Terence describe, were attached, for the purpose of turning it. In the room which is supposed to have served as a stable, a jawbone, and fragments of an ass's skeleton, were found. In others were the ovens, the stone kneading-troughs, the ash-pit, the cistern, and vessels for holding water. On one of the piers was a painting representing an altar with the guardian serpents, and two birds chasing large flies (1810).

Crossing the end of the *Vicoletto di Mercurio*, we reach, on the rt.,

**The House of Sallust*, so-called from the inscription C. SALLUST, M.F., painted on the outer wall, but formerly called the *House of Actæon*, from a fresco on the wall of the peristylum, is one of the largest mansions in Pompeii. It occupies a very considerable area, and is surrounded on three sides by streets, the front of the ground-floor being occupied by shops. When excavated it bore marks of having been rifled of its portable treasures after the eruption. The arrangement of the building and the details of its different apartments are much the same as in the other houses already described. The entrance-door is flanked by pilasters with stucco capitals, one of which represents Silenus teaching a young faun to play upon the pipe. On each side are shops, one for the sale of oil; the atrium has a fountain in the centre, and an impluvium. Surrounding are highly-decorated apartments, one of which serves as an ante-chamber to a hall on the l., supposed to have been a winter triclinium. The tablinum at the extremity of the atrium opens on a portico of fluted Doric columns, which borders a garden-ground, 70 ft. by 20, the centre of which was paved, the flowers being arranged in boxes. The walls were painted to represent trellis-work, creepers, birds, and fountains. In one corner is a summer triclinium, with a round table of marble in the middle and apertures above for the beams of the trellis. The walls were painted with a frieze at the top, representing the eatables used at a feast, but every trace of this painting has perished. In the other corner of the garden is a small stove for heating water, supposed to mark the position of a bath. On the rt. of the atrium is what has been called a *Venereum*, or more properly a *Gynecæum*—the hareem, in fact, or women's apartments. It consists of a small court, surrounded by a portico of octagonal columns, a sacrarium dedicated to Diana, two sleeping-rooms at the sides with windows looking into the court, a triclinium, a

kitchen, a water-closet, and a staircase leading to a terrace above the portico. Every part is elaborately decorated, and the paintings are appropriately expressive of the uses to which the apartments were applied. The walls of the court are painted black with rich gilt ornaments; the columns are bright red. The sleeping-rooms contain pictures of Mars, Venus, and Cupid, and the entire wall at the back of the court is covered with a large painting, representing the story of Diana and Actæon. In the adjoining lane was found the skeleton of a young female; she had four rings on one of her fingers, set with precious stones; five gold bracelets, two earrings, and thirty-two pieces of money were lying near her. Close at hand were found the skeletons of three other females, who were probably her attendants (1809).

The next door, at the angle of the house of Sallust, leads to a

Baker's Shop, containing 3 large mills and a smaller one, the oven with two troughs for water in front of it, the kneading-room, the cistern, the store-room, &c. When first opened, the corn, the water-vessels, and the amphoræ containing the flour, were all in their places (1809).

At the trivium formed by the junction of the Street of Narcissus with that of Herculaneum, is a *Fountain*, a small basin, with a *castellum*, or circular-headed reservoir. Opposite, on the l. of the street, is

The House of the Dancing Girls, which derives its name from the pictures of the 4 *Danzatrici* which covered the atrium (1809).

On the rt. is

The Tavern of Phœbus, in which were found the skeletons of a man and of two animals, and an inscription stating that "Phœbus and his customers solicit M. Holconius Priscus and C. Gaulus Rufus the duumvirs" (1786).

Next to it is a

Soap Factory, a small shop, which contained heaps of lime and other materials used in making soap, vats, evaporating pans, and moulds (1786).

Beyond is a doorway leading into what has been called

The Custom House, *Telonium*, or *Ponderarium*, a court in which a number of balances and weights were found,—several of the latter in marble, with the inscription, C PON TAL (*Centum Ponderis Talentum*); others in lead, with the words *Eme* and *Habebis*, "Buy and you shall have;" one of the balances had an inscription, stating that it had been verified at the Capitol in the 8th Consulate of Vespasian and 6th of Titus (A.D. 77). Behind is an unpaved court, in which the skeletons of two horses with bronze bells for the neck were found (1788).

Opposite, on the l. of the street, is

The House of Three Floors (*Casa a tre Piani*), so called from the floors having been preserved entire. It is supposed to have belonged to Polybius, as inscriptions in which his name occurred were found among the ruins. It has a large Corinthian peristyle of arcades and piers, with two vestibules communicating with the street and the atrium. The arcades have square apertures for windows which appear to have been glazed (1775-1780).

Next to the Custom House, on the rt., is

The House of the Surgeon, a single atrium with numerous small rooms at the sides and a garden behind; the walls of the former painted with architectural designs, arabesques, and compartments containing figures. This house is probably of very old construction. Several of the surgical instruments now in the Museum were found here (1771).

The next building on the rt. is

The House of the Vestals, a double house, occupying the whole space between 2 streets, comprising a vestibule,

an atrium with the usual apartments on each side, a triclinium, formerly richly paved with mosaics and decorated with pictures by no means in accordance with the name given to it. The pavement of several of the rooms was formed of mosaics, which have been removed to Naples; one, however, with the word *Salve*, still remains at the threshold of the second house, to welcome the visitor. The walls of several of the bed rooms and cabinets were richly painted with arabesques and other decorations. In one of them a quantity of female ornaments and the skeleton of a dog were found. At the extremity of the house is a room called the *lararium*, with 3 niches, containing an altar. When first excavated, the kitchen and offices were found filled with fruits, corn, and amphoræ. Several skeletons were found behind this house (1769)

Next on the rt. is a

Thermopolium, a house for the sale of hot drinks, with numerous apartments in the rear, which served probably as drinking-rooms; one of the walls contained announcements of the festivals of the day. The shop itself contained a furnace, steps for arranging the glasses, and a marble counter, which, when uncovered, exhibited the stains of the liquor and the marks of the glasses. The figure of Mercury was painted on various parts of the house. Some of the walls were covered with names, scratched by the customers upon the plastering which covered other names of previous scribblers. The establishment belonged, as told by an inscription, to a certain Perennius Nimphoröis (1769).

Opposite on the l., close to the gate, is

The Inn of Albinus, from his name found written on the walls. The checquers found on the doorposts explain the character of this house. The entrance is by a wide doorway, leading into an apartment which was evidently an inn yard, as two skeletons of horses, fragments of bits and bridles, rings for fastening animals, and portions of chariot-wheels, were found in it. The house contains several apartments for the accommodation of strangers, a kitchen, a long cellar, and a liquor-shop. On the pilaster of the next house is carved a phallus. It is supposed to represent the amulets and charms sold by the proprietor of the neighbouring shop, several of which were found in it (1770).

Close to the gate on the rt. is

The House of the Triclinium, a small building, consisting of a passage, a sitting-room, a servants' room at the foot of the stairs, a kitchen, a lararium, containing a representation of a bed on which the goddess is reposing, and a court which was covered with trellis-work, as the holes for the beams are still visible. In one corner is a large stone triclinium, from which the house derives its name; above, there was apparently one bedroom and a terrace (1787).

Immediately beyond are the *Steps* leading to the walls, already described (p. 212). They should be ascended for the sake of the *view*. We now pass under

**The Gate of Herculaneum*, the most important entrance to the city. The arch has entirely disappeared, but enough of the other parts remains to show that it had a roadway 14½ ft. wide, and two side entrances for foot passengers, each of which was 4 ft. 6 in. wide, and 10 ft. high. The height of the central opening can hardlyhave been less than 20 ft. The architecture of the gate is entirely Roman, and is built of brick and lava in alternate layers. The central arch on the outer side was defended by a portcullis, lowered by grooves, which still exist in the piers; and on the inner was closed by folding doors, working upon pivots in holes, which are still visible in the pavement. Between the portcullis and the inner door the space was open, forming a division from the pavement, and open

above, making the gate a double one, so that, in the event of the portcullis being carried, the besieged could throw down missiles on their assailants, before they had time to force the inner entrance. The whole was covered with white stucco, on which were found, written in red or black letters, announcements of gladiatorial games and public notices. A marble sun-dial was found outside the gate, in the angle formed by the left entrance and the wall. On the left of this gate is one of the best preserved portions of the walls of Pompeii, a fine specimen of ancient masonry, consisting of horizontal courses of blocks of the older volcanic tufa, similar to that quarried about Naples (1763).

Beyond this gate lay the large suburb called *Pagus Augustus Felix*, through which runs the

Street of the Tombs, a wide road bordered on both sides by tombs of varieties of forms and style, recalling, though on a diminished scale, the glories of the Appian Way as it emerged from Rome. The views from this street over the bay and the surrounding country are very beautiful. On the rt., close to the gate, is the pedestal of an equestrian statue. On the l.,

The Tomb of M. Cerrinius Restitutus, a small vaulted aisle, which, when opened, was found highly decorated with paintings. The story of the skeleton of a soldier, fully armed, having been found here, led to its being considered at one time as a *sentry-box;* but as there is no authentic record of such a skeleton, the pleasing fable of the Roman soldier dying at his post must be abandoned (1763).

We shall now take the visitor down the l. or W. side of the street, and return by the rt. or E. side.

Next to the Tomb of Cerrinius are

The Hemicycles, the Tomb of Aulus Veius, and *the Tomb of Porcius*. At the foot of the 1st Hemicycle is an ght stone, recording a decree of the Decurions, granting to M. Porcius a piece of ground 25 ft. square. Another stone bears the name of A. Veius, to whom a piece of ground was also granted. The 2nd Hemicycle, which is 17 ft. in diameter, with a bench supported at each end on a lion's paw, has an inscription recording that the Decurions had decreed a place of burial to Mammia, the daughter of P(orcius), a public priestess. Behind this hemicycle is

The Tomb of the Priestess Mammia. It stands in a court entered by a flight of steps from an enclosure called, from the number of masks found there, the *Tomb of the Comedians*. It is a square tomb, built of stuccoed masonry, with four columns in front. The walls of the interior were painted with arabesques, and had 11 niches, the largest of which contained an urn in terracotta, enclosed in another of lead. In the circuit of the chamber were 16 pedestals supporting cippi. In the centre is a pedestal on which probably stood the principal urn. Several cippi were found in the enclosure outside this chamber, bearing the names of the Istacidia and other families. Another enclosure, behind, in which were found large quantities of half-burned bones, was probably an *Ustrinum*, or place for burning dead bodies (1763). The view from here is very beautiful.

Crossing the end of a street which led to the sea, we reach a spot which has been called

The Villa of Cicero, merely from the fact that that writer tells us in many of his letters that he had a villa in the neighbourhood of Pompeii, and that the following passage in the Academics applies to it:—*Ego Catuli Cumanam ex hoc loco regionem video, Pompeianum non cerno neque quidquam interjectum est, quod obstet: sed intendi longius acies non potest*, II. 25. It is certain, however, that this villa must have been the property of a man of taste as well as wealth; for some of the finest paintings and mosaics in the Museum at Naples were found among its ruins,

including the celebrated ones of the 8 Dancing Girls and the 2 mosaics representing comic subjects, which bear the name of Dioscorides of Samos. An inscription found in a niche contained the name of a freedman, Januarius, the Superintendent of the Hot and Cold Baths of M. Crassus Frugius. Its situation must have been admirable, surpassing even that of the Villa of Diomedes. In front, facing the street, there was a row of shops, and a portico (1749-78).

Passing an unfinished tomb, we come to

The Tomb of Aricius Scaurus, a handsome monument, consisting of a square cippus upon three steps, supported on a square basement, with a doorway at the side decorated with fluted pilasters, and leading by a passage to the open court at the back of the sepulchral chamber. The basement and the steps of the cippus were ornamented with stucco reliefs, representing gladiatorial combats and hunting scenes. They have nearly all been destroyed since 1830; but fortunately they had previously been engraved and described. The only bas-reliefs that remain now are two groups on the frieze over the door, and some of those on the steps of the cippus. The first group of the frieze represents the master of the ring, or *lanista*, checking the ardour of the victor, who seems anxious to despatch his antagonist without waiting for the decree of the spectators. The lanista appears, from the inscription over the central group, to have been called Caius Ampliatus, a member of a family which is supposed, from an inscription found in the Basilica, to have been the contractors for supplying gladiators for the public games. The next group represents a vanquished Gaul falling dead to the ground. The reliefs on the steps of the cippus are on a smaller scale, and represent *venationes*, or combats of gladiators, *bestiarii*, with animals of various kinds. The inscription placed upon it does not probably belong to the tomb, having been found near it only, and placed upon it of late years. It records the erection of the Tomb by Scaurus the father to his son Castricius Scaurus, of the Menenian tribe, Duumvir, by command of the Decurions, who granted the site of the monument, 2000 sesterces (16*l.*) for his funeral, and decreed that his equestrian statue should be placed in the Forum. Beneath is a columbarium, or sepulchral chamber, with a pilaster for 4 ollæ in the centre: 3 were enclosed in glass, and the 4th by a curtain extending from one side wall to the other.

Next follows a tomb without any inscription, which from its appearance has been called

The Round Tomb, a circular tower decorated externally with pilasters, standing on a square basement, ornamented with *acroteria* decorated with bas-reliefs. One of these represents a female figure with a patera and garland in her hand in the act of offering some fruits upon an altar; another represents a young mother in a flowing Greek dress depositing a funeral fillet on the skeleton of a child. This composition is supposed to refer to the discovery of a child which had perished in the earthquake; the child lies on a heap of stones, with the left arm thrown back over the head as if in sleep. A stair leads to the circular chamber, which contains three niches with sepulchral vases, and is lighted by a small aperture above the cornice. The walls and vaulted roof are painted with arabesques, peacocks, dolphins, and swans. As only one of the vases was found to contain ashes, and the two slabs of marble in the wall bear no inscriptions, it is supposed that this tomb was built by the parents of the child shortly before the destruction of the city, and that this catastrophe prevented their being united in death in the spot they had intended to be their last resting-place (1812).

The next erection is

The Cenotaph of Calventius Quietus, a very elegant altar-tomb upon three steps and a lofty pedestal, in a

square court. It is of white marble, except the basement and the outer wall, on which are small square pinnacles, *acroteria*, covered with reliefs in stucco, representing Fame and Victory, the funeral pile, the history of Theseus, and the story of Œdipus and the Sphinx. The cenotaph itself has an elegant cornice and mouldings, with civic crowns, garlands of oak-leaves and branches of palms, and rams' heads richly carved. In front is the bisellium, or seat of honour in the Forum and the Theatre, indicating the municipal rank of the individual, and an inscription recording that this honour was conferred on Caius Calventius Quietus, an Augustal, by decree of the Decurions and with the consent of the people, as an acknowledgment of his munificence (1813).

We now come to

The Tomb of Nævoleia Tyche and Munatius Faustus.—A most interesting family tomb, consisting of a square enclosure, the front of which is occupied by the sepulchral chamber. The back is an open court, from which the chamber is entered. The tomb stands upon two steps, and bears on its front a bas-relief, an inscription, and a fine bust of Nævoleia. The bas-relief represents the dedication of the tomb and the sacrifices which accompanied the funeral ceremonies. On one side are the male and female members of her family bearing the vessels containing the offerings; on the other are seven magistrates of the city in their robes. In the centre are a cippus and an altar, on which a boy is depositing his offering. On each side of the tomb are bas-reliefs; one of them represents the *bisellium*; the other is a very curious representation of a ship entering port. The ship itself has a raised deck, a figure-head of Minerva, and a swan's neck at the stern, supporting a flag-staff. It has a single mast, and a long yard, which carries a square sail, and is formed of two spars lashed together. A square striped flag is flying at the mast-head. Two boys are lying out on the yard, furling the sail; another is going aloft by the shrouds; a third, who has apparently been up to clear the sail, is coming down hand over hand; a man is clewing up the sail; and, finally, the master, supposed to be Munatius himself, sits at the helm and directs their movements with his right hand. This interesting sculpture is supposed to have a double meaning, first as a memorial of the commercial pursuits of Munatius; and secondly as illustrative of the last scene of the voyage of life, when the soul enters into a safe and peaceful haven. The inscription records the erection of the tomb by Nævoleia Tyche for herself, for Caius Munatius Faustus, an Augustal, and magistrate of the suburb, to whom the Decurions, with the consent of the people, granted the bisellium on account of his merits, and for their freedmen and freedwomen. In the interior of the sepulchral chamber, on the bench surrounding it, and in the niches in the wall, were found several cinerary urns, some lamps, and large glass vessels containing ashes and protected by leaden coverings. The ashes were found on examination to be still saturated with moisture, which was proved by analysis to be the libations of oil, water, and wine. In a small niche in the wall of the enclosure is a cippus bearing the name of Caius Munatius Atimetus, who died at the age of 57 (1813).

Next follows a small enclosure called a

Sepulchral Triclinium, entered by a low door and open at the top, the internal walls painted with birds and flowers. It was used for the *Silicernium*, or funeral feast, and still retains the stone triclinium for the mourners. The circular pedestal of the banquet-table in the centre still remains: an inscription built into the gable records its erection to Cn. Vibrius Saturninus by his freedman Callistus.

The end of the street on this side is closed by

**The Villa of Diomed*, one of the

most extensive private residences which have been discovered, and peculiarly interesting as a specimen of a suburban villa. It has been called the Villa of Diomedes on the very slender ground that the burying-place of the family of M. Arrius Diomedes is on the opposite side of the road. A flight of six steps between the remains of two columns which formed the entrance-porch leads from the street into the peristyle—an open space, which was surrounded by porticos supported by Doric columns. The lower third of the columns is plain and covered with red stucco, the upper two-thirds fluted; the floor of that variety of pavement called *Opus Signinum*. In the centre is an open court or atrium containing an *Impluvium*, by which the cistern of the villa was supplied with rain-water. On the rt. of the peristyle a flight of stairs leads to the upper floors, where the apartments of the females probably were. On the l. are the baths, the dining-room, a gallery overlooking the garden, the reception-room, and an open loggia, which commanded a view of the sea, all decorated with graceful arabesques and other ornaments. One of the bath-rooms was lighted by a window which contained, when first discovered, 4 panes of glass 6 inches square. Opening out of the peristyle is a semicircular room, looking on a garden, and lighted by 3 windows: it was probably the bedchamber of the master. In it the discovery of the rings of a curtain which closed an alcove, and a cavity in masonry in which were several vases for perfumes and cosmetics, lead to the supposition that it was a bedroom; alongside is the small room for the servant in attendance, and before it the Procæton or antechamber. On one side of the loggia were the bedrooms for the women, from which a stair communicated with the apartments for receptions. In the N. angle of the peristyle, close to the street, is a staircase leading to a court on a lower level, which contained the kitchens and other domestic offices. A long corridor runs from one side of this court to the portico surrounding the garden, for the use of the servants; on the other side is a staircase for the use of the family. In the centre of the garden are the ruins of a fountain and an oblong square space surrounded by 8 columns, which appear to have supported a trellis. In the outer wall of the portico is the garden-gate, which opened upon a flight of steps leading towards the sea. On the N. side of the portico is a large hall representing the Tablinum, opening on a long gallery overlooking the garden, and commanding a magnificent view over the bay, Sorrento, and Capri. At a lower level is a long enclosure approached by a flight of steps: it is supposed to have formed a winter promenade. Beneath the portico are the cellars of the villa. Several amphoræ were found in them, leaning against the wall, with their pointed ends stuck in the ground to maintain them in an upright position, and now fixed there by the volcanic deposit. A skeleton, supposed to have been that of the owner of this villa, was found, with that of an attendant, near the garden-gate, the one still holding in its grasp a key, the other carrying a purse containing 100 gold and silver coins of the reigns of Nero, Vitellius, Vespasian, and Titus. The members of his family seem to have taken refuge in these cellars, as 18 skeletons were found near the entrance. From the gold ornaments on their necks and arms it is probable they were mostly females. Two were the skeletons of children, whose skulls still retained some fair hair. After they had perished, probably from suffocation, the floor of the cellar was inundated with a fine alluvium, which took casts not only of the form of their bodies, but even of the most delicate texture of the linen which they wore, and of the jewellery which adorned their persons—one, the cast of the bosom of a young girl, is preserved in the Museum at Naples.

We have now reached the end of the Street of the Tombs, which formed the principal northern approach to the city, and was a continuation of the

Via Domitiana, a branch road leaving the Via Appia at Sinuessa. Crossing to the opposite side of the street and ascending it, we begin our examination of its E. side with

The Tomb of the Arrian family, a solid building of rubble-work covered with stucco, with a façade 12 feet high, in which two pilasters support a pediment, giving it the appearance of a small temple. One letter in the inscription is not clear, but it is supposed to have been an I. It will then read, "Marcus Arrius Diomedes, freedman of . . . , magistrate, or President (Magister), of the suburb Augustus Felix, to the memory of himself and family." The fasces under the inscription show that he was a chief magistrate; they are reversed, denoting death. Outside the low wall of the enclosure are two funereal hermes, the backs of which are carved in imitation of hair. One of them bears the name of the eldest son, Marcus Arrius, the other that of Arria, a daughter who died in her 8th year. On the front of the wall bordering the road is an inscription to another daughter of the same family. Close to the platform which forms the subbasement for the tombs of the Arrian family is the cippus of a child, *N. Velasius Gratus*, in a small semicircular niche; it bears an inscription recording his death at the age of 12. Near it are the *Tombs of Salvius*, who died at the age of 5, and of *Servilia;* both in a ruined state (1774).

Next comes

The Tomb of Ceius and Labeo, an oblong tomb, ornamented with pilasters which supported a rich entablature and statues, as was shown by the fragments which were found about it. According to the inscription it was erected to Lucius Ceius, and Lucius Labeo, twice duumvirs of justice, by Menomachus, their freedman (1813).

Beyond is

The Tomb of the Libellæ, a solid and very elegant tomb, built of blocks of limestone in the form of the pedestal of a column, 16 ft. high, with a moulding and cornice, and a long inscription, recording its erection on a site given by the public, by Alleia Decimilla, priestess of Ceres, to her husband, M. Alleius L. Libella, ædile, duumvir, &c., and her son, M. A. Libella, who died at 17, a decurion!

At the trivium, formed by a road coming from the N., is

The Tomb of the marble door, a closed tomb built of tufa, in the style of *opus reticulatum*. It was entered by a marble door, originally of a single slab about 4 ft. high, which worked upon bronze pivots, and was closed by a ring of the same material, with 2 iron handles, of which we still see the fragments rusted in the marble. The interior is a small arched sepulchral chamber, as may be seen through the hole in the rear, about 6 ft. square, lighted by a window. At the back, in a square niche, was found a vase of oriental alabaster, containing ashes and bones, and a gold ring in which was set an intaglio of a stag. Other vases were found on a ledge running round three sides of the chamber, in columbaria beneath this ledge and in the side-walls above it, as well as several large amphoræ.

A small square enclosure beyond this tomb is supposed to be an *Ustrinum*, or place for burning the dead bodies. But as it stands near the junction of the roads, it may have been a *Sacellum* dedicated to the Lares Compitales.

We now come to what has been called a

Suburban Inn, consisting of a long portico and shops of a very ordinary character. The supposition that it was an inn rests only on the discovery of some fragments of a cart, the skeleton of a mule or horse with a bronze bit, a part of a wheel, and several vessels used in cookery, &c.

Beyond these ruins is

The Tomb of the Glass Amphora,

so called from the beautiful amphora of blue glass, with white figures in relief, found here, and now in the Naples Museum (1763). It is a square monument, with pyramidal steps, forming a small square room, which communicates behind with

The House of the Mosaic Columns, a confused mass of ruins, where four columns, covered with mosaics, now in the Museum, were found (1838).

Close to the Tomb of the Glass Amphora is a

Hemicycle, a deep semicircular seat or *exhedra*, with a vaulted roof ornamented in front by pilasters in two rows, the upper ones springing out of the capitals of the lower. Facing the south, and being of considerable depth, this seat is so contrived as to afford constant shade in summer, and in winter to receive the full benefit of the sun. The walls and vault were painted in arabesques and panels. Near it were found the skeletons of a mother and three children, one of them an infant, all closely folded in each other's arms, and covered with gold ornaments elaborately worked, and enriched with pearls.

Close by is

The Tomb of the Garlands, on a lofty basement, with Corinthian pilasters sustaining festoons of flowers (1806).

A little farther on, close to the road which turns off under the city walls to Nola, is

The Cenotaph of Terentius Felix, a square basement with an inscription recording the name of T. Terentius Felix Major, &c. A cippus, some glass cinerary urns covered with lead, some lacrymatories, and other funereal objects were found near it (1763).

We now retrace our steps through the Gate of Herculaneum and along the street of the same name to the first trivium, and turn to the l. up the *Street of Narcissus*. The first house on the rt. is a small one called

The House of the Amazons, from a painting of a mounted Amazon found there. Beyond, on the rt., is

The House of Narcissus, formerly called the House of Apollo, from the bronze statuette with silver strings found in it. The modern name is derived from a graceful picture of Narcissus. The peristyle and its columns are very elegant; the hollows in the low wall which fills the intercolumniations are supposed to have contained flowers. From the surgical instruments, ointments, and lint found in one of the rooms, the house is supposed to have been the residence of a surgeon (1811).

At the end of the street we turn to the rt., under the city walls, and reach on rt. the *Street of Modestus*, down which we turn. The first house on the rt. is a small one called

The House of the Painted Columns, the name of which describes its principal features (1844). Next on the l. is

The House of Neptune, small, but remarkable for some pretty paintings in the atrium, and for a marble impluvium, with a space round it for planting flowers (1844). Beyond, on the same side, is

The House of Flowers, formerly called the *House of the Wild Boar*, from a mosaic of a Dog seizing a Wild Boar by the ear, now in the collection of the Duc d'Aumale. It derives its present name from some graceful paintings representing nymphs bearing flowers in their aprons (1809). On the l.,

The House of the Dancers, with some pretty paintings, and a handsome lararium and marble basin.

Beyond, to the l.,

The House of Modestus, so called

from an inscription in red on the walls of the house opposite. It is small, and its atrium is *impluviatum*, or inclined outwards, so as to throw the water outside instead of carrying it into a cistern in the centre of the floor (1808).

We now turn to the l., into the *Vicoletto di Mercurio*, a winding street traversing this part of the town at rt. angles to the street of Herculaneum; and, crossing the *Str. di Fullonica*, notice on the l.

The House of Hercules, with a curious-looking façade, painted in red, yellow, and white lozenges. In the garden is a lararium.

The next cross street is the important *Str. di Mercurio*, or *Street of Mercury*, leading from the city walls to the Forum. We turn to the l. up it, and examine first the houses on the rt., beginning with

**The House of Castor and Pollux*, known also as that of the *Quæstor* or of the *Dioscuri;* a house of great magnificence and size, and decorated with elegance. It consists of two distinct houses, separated by a peristyle, which seems to have been common to both. Unlike most of the other houses in Pompeii, the exterior exhibits a certain attention to minute ornament and finish which characterises the interior. The façade is unusually decorated; the stucco with which it is covered being worked in panels and cornices, formed by stamped ornaments of the same material picked out with colour. At the entrance doorway is a bas-relief of Mercury running away with a purse. On the sides of the vestibule are paintings of the Dioscuri. The atrium, 40 ft. on each side, has a Corinthian peristyle of 12 columns, with an impluvium and fountain in the centre. The walls, which are coloured red and yellow, are covered with paintings of arabesques, landscapes and figures. In the left angle is a small room, in which were found two very large and highly ornamented wooden chests, lined with bronze and bound with iron. They are supposed to have been the depositories of the money collected as taxes, and from this supposition the building has derived the name of the House of the Quæstor, though there is no proof that a small town like Pompeii ever had an officer of that rank. They were found securely fastened to a solid plinth cased with marble, and were closed by strong bronze locks. When first excavated, fifty gold and silver coins dropped through the decayed woodwork of the bottom, but these must have formed a very small portion of their treasures, for they had been rifled ages before. Whoever he may have been who was thus anxious to rescue the buried gold, the walls now standing show that he made an error in his calculation, and had to exercise considerable ingenuity and labour to repair it. In excavating from above, he entered the adjoining room, and instead of retracing his steps and renewing his excavations at the distance of a few feet, which would have brought him into the apartment he was seeking, he preferred to cut through the massive wall of the atrium, and extract the money by breaking a hole in the chest which stood on the other side of it. This proceeding indicates an intimate acquaintance with the spot, while the evident reluctance to make a second excavation suggests the idea that the explorer was anxious not to attract attention to his work. Beyond this room is the tablinum, with its pavement of white mosaic edged with black, the walls decorated with brilliancy. Several of the adjoining rooms are likewise richly decorated. In the rear is a Doric colonnade opening upon a garden. The walls of this colonnade were decorated with paintings, mostly of tragic scenes in the theatre. The wall of the garden facing the house was painted to represent a garden; one of the walls was covered with a trellis, the supports of which still remain. Passing over the minor apartments on the rt., we enter a splendid court, called the Court of the Piscina. It is sur-

rounded by a colonnade formed of 4 columns on each side, with *antæ* at the angles; the centre at the end was occupied by a fish-pond with a fountain, the rest was surrounded by a flower-garden. On the alæ were two of the most celebrated paintings now at Naples, the Perseus and Andromeda, and Medea contemplating the Murder of her Children. On one of the others was the well-known one of a Dwarf leading a Monkey. At the extremity of the court is a triclinium of large size, which was closed by folding doors, the marble sockets of which are still visible. In the centre of the floor was the mosaic of the Lion crowned by young Cupids with garlands of flowers, now in the Hall of the Mosaics in the Museum (1829-30).

Adjoining this house is one called

House of the Centaur or the *House of Meleager and Atalanta*, or of *Apollo*, an interesting mansion, when first discovered, from the treasures it contained. The principal features of the building, as it now appears, are the Corinthian atrium; the singular apartment with a window in whose marble framework traces of an iron grating are still visible; the venereum, containing an apartment with Grecian pilasters and a Doric cornice; the triclinium with a window looking out upon a garden, and the site of the garden itself, now ruined by the fall of the cellars beneath it, but remarkable, when first discovered, as containing many of the shrubs with which it was planted. The mosaics and pictures with which the mansion was profusely decorated were found in a remarkable state of preservation; but everything of interest, including the painting of Meleager and Atalanta, has been removed to Naples (1830).

The next entrance to this leads to

**The House of Meleager*, called also the *House of the Nereids*. The occurrence of vessels filled with lime in different rooms, and the freshness of the decorations, indicate that the building was undergoing renovation at the time of the last catastrophe. The arrangements of the interior, in conjunction with these repairs, lead one to suppose that the house is one of the most ancient which has yet been excavated. On each side of the atrium are paintings of Meleager and Mercury. In the atrium, the impluvium is remarkable for its fountain and pedestal of marbles, with a marble table behind, resting upon winged griffons. On the l. of this opens a large court, in a room out of which the walls were coloured yellow, above a red plinth, having a painting in the centre. The bedrooms on the other side of the atrium were lighted by windows inserted above the doorways, and were richly decorated with arabesques. A large triclinium completes the building on that side. Passing from the atrium, we reach the most magnificent peristylum which has been discovered at Pompeii. The holes in the marble threshold show that it was separated from the atrium by a door of four folding leaves. The spacious area contains 24 columns: at the base of each was an iron ring for fastening the lines that held the awning over the impluvium in the centre, which was evidently used as a fish-pond, and was so arranged that the water of a fountain fell over seven steps, forming a miniature cascade. Along the margin is still to be seen a deep channel in which were found remains of shrubs. The walls of the porticos were covered with pictures, many of which have been removed. The best that remains represents the Judgment of Paris. At the back of the peristyle, facing the fountain, are two noble apartments, one of which is remarkable for its tiers of columns. The upper one is surmounted by a gallery, which rests on arches springing from the capitals of the lower columns, the arches being small segments of a circle; the only instance, perhaps, in a building of this date, in which the architrave was abandoned, in order that the columns might be united

by a series of arches. At the extremity of the mansion on this side is a second triclinium, paved in mosaic (1829).

Returning down the opposite or W. side of the street we notice close to the city walls

**The House of Apollo*, with richly painted walls, a fountain, and a garden decorated with Bacchanalian garlands. Two mosaics representing the quarrel of Agamemnon and Achilles, and Achilles at the court of Lycomedes, and the small bronze statue of Apollo Hermaphrodite in the Museum, which gave the house its name, were found in it. There still exists in the first court a painting of Apollo, holding in one hand a globe, and in the other a whip: several valuable bronzes were found in another part of this house. In a small room at the corner of the inner court, are paintings of Apollo, Venus, and Juno, with good architectural decorations; it probably was connected with a bath, from the hot-vapour tubes in the wall. Near here are remains of a fountain in mosaic and shell-work. There is a pretty octagonal cascade fountain in the 2nd court, the walls of which are painted to represent a garden with different kinds of birds; round the fountain are pedestals for small statues, &c. (1838).

Next follow two houses, those of the *Argenteria* or *Silver vessels*, so called from the objects found there; and of *Inachus and Io*, with a good marble table in the atrium. Next to this last is

The House of Adonis, so called from a large painting on the wall of the garden, representing Adonis wounded by the wild boar and comforted by Venus, with Cupids bandaging his wounded leg, as a modern surgeon would do. Another, in the room on the opposite side of the court, represents the story of Hermaphroditus: but both have suffered considerably from exposure to the atmosphere.

Before continuing along the rest of the Str. di Mercurio, we turn again to the l. into the Vicoletto di Mercurio, and at one of the corners which it forms with the next street parallel to that of Mercury, the *Str. del Fauno* or *Street of the Faun*, enter

The House of the Labyrinth, a large building, deriving its name from the mosaic of Theseus killing the Minotaur, which formed the pavement of one of the principal apartments. One of the rooms has preserved some traces of its paintings, among which are Ariadne and the Rape of Europa. The inner court of this fine house is surrounded by fluted columns. Out of it opens a large triclinium, having 4 columns on each side, an unusual thing in the Pompeian buildings (1832).

Returning to the Street of Mercury we continue our examination of its southern end. First on l. is a building called a

Thermopolium or *Tavern*, from the number of cooking vessels, tripods, pots, and pans of bronze and earthenware which were found in it. In the room opening upon the street is a counter with 3 amphoræ, and covered with marble, beyond which opens what may be called the bar-parlour. The walls were covered with paintings of a voluptuous character, from which the house has been also called the *Lupanar*. Two of them, however, are unobjectionable, and represent, one a drinking scene, in which two of the men wear capotes like the fishermen of the present day; the liquor is served in a basin like a punch-bowl, and drinking-horns are used instead of glasses. On a row of pegs above are suspended various kinds of eatables, some of them preserved in nets, and one bearing some resemblance to a string of sausages; the scratches on the wall look very like the landlord's score. The other painting represents a 4-wheeled wine-cart with a curricle bar, from which the two horses are detached. The cart is filled with a huge wine-skin bag, from the leg of which a man and boy are filling amphoræ (1832).

Next is

The House of the Five Skeletons, a small house, remarkable for the discovery of five skeletons among its ruins, with several bracelets and rings of gold, and coins of gold, silver, and bronze, not as usual lying on the pavement, but buried in the accumulated materials about 12 ft. above it. There are some paintings representing the Rape of Helen, Hector and Andromache, &c., on the walls (1826-31).

Opposite is

The House of the Small Fountain, from a fountain encrusted with mosaics and shell-work, placed in the centre of the inner peristyle, of which the leaden pipes and brass cocks are still visible. The water issued from the mouth of a comic mask. There is a painting of the birth of Bacchus on one of the walls, and some good landscapes. The small bronze statue of the Fisherman, now in the Naples Museum, was found in front of it. The remains of two staircases show that there was an upper story (1827).

Beyond, on the same side, is

The House of the Great Fountain, a handsome but irregular atrium, 50 ft. by 40, with a fountain in the centre of the peristyle, more remarkable for its size and singularity than for its beauty or good taste. It consists of a large semicircular niche, encrusted with mosaics and shell-work of different colours, chiefly of birds, and ornamented with a comic mask of marble in high relief on each side. The water of the fountain issued from beneath a mosaic mask, pouring over a small waterfall. On a pedestal in the basin was the small bronze Cupid holding a goose, now in the Naples Museum (1827).

Next following is

The Fullonica, the House of the Dyers and Scourers, a very curious building, which has made us acquainted with one of the important Roman trades. It has an atrium surrounded by a portico, with a fountain between two of the pilasters, on which open numerous apartments containing the vats for the dyes, fire-places for hot water, ovens for drying the cloth, &c. The pilaster, representing people engaged in the various operations of the trade, is in the Naples Museum.

Opposite on the l. is

The House of the Anchor, so called from a mosaic of an anchor in the entrance porch. It is also called the *House of Amymone and Neptune*, from a painting in the room on the rt. of the prothyrum. It has an oblong portico of large size, supported by columns, overlooking a garden surrounded by niches and pedestals for statues, with an Ædicula or small temple between two fountains at its extremity (1826-30).

Next is

The House of Flora and Zephyrus, a large house abutting on the Street of the Baths, and described as the *House of the Bacchantes*, and the *House of the Ship*, the latter from a painting at the entrance of one of the shops which occupy the ground-floor. The modern name is derived from a painting of Zephyrus and Flora, now removed to the Naples Museum. The walls are in better preservation than those of most other houses of this class. From their height and from the arrangement of the decorations, it appears to have been two stories high. Some good paintings were found in the atrium; one was the sitting figure of Jupiter on his golden throne, with a glory round his head. The cistern, with a cover of African marble, was decorated with coarse mosaics, representing two large masks, a river, and griffons. Four iron tires of chariot-wheels, similar to those now in use, were found among the ruins.

We have now reached the archway of the Str. di Mercurio, opposite the end of the Str. del Foro, and turn to the l. into the Str. della Fortuna, a

continuation of the Str. delle Terme, or Street of the Baths. Crossing the end of the Street of the Faun, the first entrance on the l. leads into

**The House of the Faun*, called also the *House of the Great Mosaic*. These names are derived from the bronze statuette of the Dancing Faun and from the great mosaic of the battle of Issus, or Granicus, both now in the Naples Museum. It is probably the largest and most magnificent of the Pompeian houses, and the style of decoration is much older and far superior to that usually met with in the city, though little remains even of what it exhibited when first excavated. It formed an entire island of buildings bordering on 4 streets. The space usually occupied by pictures was here filled with mosaics, many of which, like the Bacchus riding on a tiger, the course of the Nile, with the hippopotamus, the crocodile, the ibis, &c., have evident reference to the worship of Osiris. On each side of the prothyrum or entrance are representations in stucco of a peristyle with pigmy columns: the floor is paved with a handsome mosaic of triangular pieces of coloured marbles, and on the pavement in front of the house is the salutation "Have." It was chiefly in its mosaic decorations that the mansion differed from the others. In the numerous apartments were found a greater variety of furniture and domestic articles than in any other house which has been examined. Some of the cooking utensils were of silver; the bronze vessels were of unusual elegance and finish; and the gold bracelets, necklaces, and rings found in the apartments of the gynecæum were rich and massive beyond any other examples of Pompeian jewellery. The court in the rear of the House of the Faun is one of the most extensive in Pompeii; it is surrounded by a portico of 48 fluted Doric columns: under one of its porticos are numerous amphoræ still imbedded in the ashes which buried the city. Some skeletons were found in one of the rooms. There still exists a fragment of a mosaic of a lion in an inner chamber (1829-31).

On the opposite side of the Street of Fortune are 5 houses, following one another in the order named.

The House of the Black Walls, from the delicate and graceful ornaments on a black ground in one of the apartments, alternating with paintings representing sacrifices to Venus, Minerva, and Juno; Cupid and Psyche, &c.

The House of the Figured Capitals, from the pilasters at the entrance with capitals representing Fauns and Bacchantes.

The House of the Grand Duke of Tuscany, a small house, remarkable for the picture found in the principal room, representing Zethus and Amphion detaching Dirce from the horns of the Bull, by order of Antiope, and for an elegant mosaic fountain with the marble statue of a Faun (1832).

The House of Ariadne, sometimes called the *House of Bacchus*, and extending from the Street of Fortune to the Street of the Augustals, from which is an entrance to it, is remarkable for the elegance of its internal arrangement, for the sacrarium, the garden triclinium, and several interesting paintings which were found in it, among which may be mentioned the Ariadne from which it derives its name; Galatea on a Triton; Apollo and Daphne; and the Love-merchant—an old man leaning over a cage containing several Cupids, from which he draws out one by the wings, and offers it to two young females standing by bargaining for it.

The House of the Chase, so called from the hunting scenes and wild-beast fights depicted on one side of the peristyle.

Opposite this house is a narrow street, on the rt. of which is

The House of the Scienziati, so called from having been excavated during the meeting of the Italian Association for the advancement of Science in 1846. It offers nothing now worthy of interest.

Returning into the Street of Fortune, we pass on rt. the Vico Storto, and reach the *quadrivium*, caused by the junction of the Streets of Fortune, of Stabiæ and its continuation, and of Nola. Here is the usual *fountain*, and numerous *shops* appear to have been congregated at the angles of the streets. Those excavated in 1845 contained a large supply of articles of merchandise. Two of them were stocked with bronze and iron utensils for cooking and other domestic purposes; another contained blocks of marble and several statues, one which represented the skeleton of a woman in flowing drapery, supposed to represent the Goddess of Envy. In 1875 and 1876, excavations were made N. from the Street of Stabiæ towards the Gate of Vesuvius, and several houses, richly decorated, have been disclosed. On the l. is the

House of Orpheus, so called from a colossal figure of Orpheus in fresco on the wall of the peristyle. He is represented playing the lyre and surrounded by various animals. The dog in a glass case in the Museum was found in front of this house. Further on is the new *Fullonica*, in which the pipes for conveying the water to the scouring vats are still visible. On the opposite side of the way is the house (No. 30) excavated in 1876, and called the *Casa dei Distichi*, from the discovery on the wall of the innermost room, of Greek lines explanatory of the frescos above them.

Continuing along the street of Nola, in a straight line from that of Fortune, we have on the l. *The House of the Bronze Bull*, with an atrium painted with garlands of fruit and flowers. Numerous shops and houses exist on both sides of this street, but none of them are of any great interest. Near the Gate of Nola is *The House of the Infant Perseus*, from a picture representing Danaë with Perseus at the court of Polydectes, in the island of Seriphus; nearly opposite to which are two square pillars, covered with chequered paintings in varied colours, indicating that the adjoining house was an inn.

The Gate of Nola, formerly called the *Gate of Isis*, a single arch still entire, 21 ft. high and 12 wide. This, like the Herculaneum Gate, was double; but the outer portion has been destroyed, and what now remains has been rudely repaired, probably at the time when the towers were erected. The lower part of the arch is evidently more ancient than these restorations. The gate is placed at a distance of nearly 50 ft. from the outer projection of the wall, so that it was approached on the outside by a narrow passage, the entrance of which was fortified by two towers. Another peculiarity is that it is not at right angles with the direction of the wall, but cuts through it diagonally in a line with the street. The keystone of the arch on the city side has a head of Isis sculptured on it, by the side of which is an Oscan inscription, written from rt. to l., stating that C. Pupidius, the *Meddix-tuticus* and priest of Isis, erected it On the inner sides were chambers, supposed to have contained wooden steps which gave access to the walls. The ancient road descends rapidly in a tortuous direction from this gate to the suburb and plain (1812).

We now return to the quadrivium, and turn to the l. down the Street of Stabiæ. The first cross street to the rt. is the *Via del Panatico*. On its left-hand side is *The House of the Seven Skeletons*, or of *the American Admiral*, from having been excavated in the presence of Admiral Faragut. A narrow prothyrum leads directly from the street into an atrium with a fountain, out of which a wide tablinum and fauces open into a viridarium surrounded by a Doric portico. On the walls of one of the rooms out of the atrium is a good painting of Bacchus, Venus, and Cupid. Seven skeletons of persons of all ages, whence its other name, were found in this house, which appears to have been ransacked of all its valuable contents. It shows signs of having been under repair at the time of the eruption. It possesses a well of unusual depth (1868).

A very curious discovery was made in a neighbouring building excavated at the same time of a fresco painting upon one of the walls, representing 2 persons holding scrolls in their hands, probably portraits, an attempt to detach which had been made after the destruction of Pompeii, as in other parts of this house to carry off its valuables, but which in this instance failed from a falling in of the ashes.

Next on l. is

The House of the Bronze Bedsteads, so called from 3 handsomely decorated articles of furniture discovered there. This dwelling consists of a narrow prothyrum, an atrium, out of which open 3 æcæ and a square recess or ala on either side, with a tablinum leading to a large inner viridarium surrounded by brick columns, and with an oblong basin. This house was evidently under repair, as there is no kind of stucco or ornament on the walls or columns. In a room were stowed away several articles of furniture: amongst which several bronze vases for domestic use, some inlaid with silver; a very large and handsome bronze lamp with a figure of Silenus on it; and the 3 bedsteads,—all which have been removed to the Naples Museum (1868).

Next on l. is

**The House of the Dealer in Marbles* (*Mercante dei Marmi*) or *of the Well*. This house derives its first name from the number of slabs in different coloured marbles which were evidently on sale; among them several blocks of ophite porphyry, some already sawn for ornamental purposes. The dwelling is one of the better class of Pompeian houses, having a large inner court surrounded by fluted Doric columns; beneath are several subterranean chambers, in one of which was discovered a well 82½ feet deep, containing still a good supply of fresh water. From its great depth, the spring from which the water is derived must be below the sea-level, rising upon the tertiary marine marls which support the volcanic formations all about Naples. Close to the well is a small Ædicula of the Lares. The beautiful small statue of Silenus holding a circlet of serpents for the support of a vase, with 2 handsome candelabras, and 2 large silver vases, with the remnant of a chariot and the skeletons of 2 horses, were found here (1864).

Nearly opposite,

The House of the Seller of Loaves (*Mercante dei Pani*), or *of Caius Memmius*, from a man bearing loaves upon one of the walls. In the principal court is a handsome impluvium in marble, a small fountain on a lion's foot support, and a marble table before it: out of the tablinum, on the walls of which are paintings of female figures, opens an elegantly painted room or boudoir looking on a tiny artificial garden, the walls of which are painted to represent foliage. Several bronze ornaments, and a considerable number of glass vessels of elegant forms, were discovered here.

We now reach the *Vico Storto*, running from the Street of Fortune, and turn down it to the l. The first building on the l. is a *Bakehouse* with an oven and 4 mills, one with the letters I O H engraved. Next follow on the same side 3 houses,

The House of Love disarmed (*del Amore punito*), so called from a very pretty picture of Cupid made prisoner by two girls, on one of the walls (1844). *The House of the Quadriga*, with a handsome lararium (1845). *The House of Mercury*, with 2 fine columns in the atrium.

This last is at the corner of the *Str. degli Augustali*, or *Street of the Augustals*, a broad street running from the N. end of the Forum to the Street of Stabiæ, and called also the Street of the Dried Fruits, from the quantity of these articles found in the shops which border it. Stocks of raisins, plums, figs, and chestnuts, a collection of hemp-seed, scales and weights, pastry-moulds, lanterns, and vases of various kinds, were found in them, and several of their entrances were ornamented with pictures.

The continuation of the Vico Storto is called the Street of Eumachia.

Turning to the rt., into the Street of the Augustals, the first house on the l. is

The House of the King of Prussia, so called from having been excavated in the presence of Frederick William III. Some gold bracelets, rings, bronze balances, strigils, ornaments of a bed, and a small bas-relief in marble, representing two masks and a winged horse, were the principal objects found in it (1822-23).

The remainder of the street westwards towards the Forum was occupied by the shops mentioned above. Turning and following the street E. towards the Street of Stabiæ, the first house on the rt. past the Vico Storto and the Street of Eumachia is a *Soap factory* with ovens. Opposite on l. is

The House of the Emperor of Russia, excavated before the Emperor Nicholas, and remarkable for the articles of toilette and the kitchen utensils found there. Beyond, on the same side, is

**The House of the Bear (dell' Orso)*. This dwelling is remarkable also for its long and elegant prothyrum, opening on the street, the walls of which, painted yellow, have some graceful female figures and elegant arabesque decorations. At the entrance is a mosaic pavement of a Bear seated, with the word *Have* above. Out of the court that follows opens a small triclinium, with paintings of a female beside an open chest, holding a swathed child, and of a shepherd reclining on a rock. The tablinum has a handsome marble and mosaic pavement, and opens behind on an artificial garden, painted to resemble plants and trellis work, surrounding a very elegant fountain in mosaic and shell-work, on which is a figure of Neptune standing in the sea surrounded by fishes and aquatic birds, and above a recumbent one of a Nymph or Nereid.

On the outer wall of a house near here was recently discovered the curious inscription of ΔΟΥΜΜΟC ΠΕΡΤΟΥCA, or Domus Pertusa, in Greek characters, evidently placed here to warn excavators that the building had been already rifled, probably in the 3rd or 4th century, when Greek characters were so generally employed to express Latin words (1865).

Next on l. is *The House of Caprasius Primus* (1808), opposite which is the end of the Street of the Lupanar.

We continue, however, along the Street of the Augustals to the Street of Stabiæ, up which we turn to the l. The large building at the corner, with an entrance from both streets, is *The House of Paquius Proculus*, with several shops close by (1868). Opposite, on the E. side of the Street of Stabiæ, is

**The House of Marcus Lucretius*, or *delle Suonatrici*, one of the most important dwellings discovered in Pompeii. It is a double house, of 3 stories, with a prothyrum opening into an open atrium bordered by the usual apartments, a triclinium of great magnificence, and a reception-room or tablinum opening upon a peristyle and garden. A peculiarity in the arrangement is that the peristyle is considerably higher than the atrium and tablinum. The atrium is paved in mosaic, and the walls of the entire building are highly decorated with paintings. In the small sleeping-rooms or alæ are paintings representing Cupid riding on a Dolphin, bearing a letter from Galatea to Polyphemus; the favourite subject of Venus fishing; a Narcissus; Victory in her car; some Cupids swimming; and several landscapes. The triclinium, in which the feet of the couches were found richly ornamented with silver, had three large pictures, of life size, representing Hercules at the Court of Omphale, the latter wearing the lion's skin and holding the club of her lover; the boy Bacchus with Silenus on a cart drawn by oxen, and followed by Bacchantes; and a bacchanalian procession, with Victory recording on a shield the exploits of the triumphant demigod. The first two are in the Naples Museum, the third remains. These

pictures were inserted in the walls, not painted on them. The tablinum is paved with coloured marbles, arranged in checquers, and the charred fragments still visible in the panels of its walls show that it was decorated with paintings on wood. The garden or viridarium contains at one end a fountain adorned with mosaics, with the leaden pipes which brought the water to it, with their bronze cocks, still well preserved; and a small marble statue of Silenus; and in the centre an impluvium, surrounded by small indifferent statues, but curious from their variety and arrangement; among them are, Love riding a dolphin, a bearded satyr, a stag, a faun extracting a thorn from a goat's foot, a goat caressing its young one lying in the lap of a shepherdess, and others. A second triclinium opened into the viridarium on the right. Behind the garden or inner court, but communicating with the house, are a second series of apartments, including an open atrium, a kitchen, and other rooms, apparently intended for the females and servants. In the court was found a four-wheeled waggon, with iron wheels, and with bronze ornaments. Several elegant vases, candelabra, glass bottles in the form of animals, some surgical instruments, and bronze coins were found in the different rooms, which were decorated with pictures of tragic and comic scenes; one of them represented a woman in a mask playing on a double flute, whilst a drunken man leans on her shoulder, from which the house, when first excavated, derived its name, *delle Suonatrici*. The kitchen was furnished with numerous culinary vessels in bronze, and still retained in many parts the traces of smoke. The second and third floors were approached by a broad staircase. Near the foot of the stairs was a picture, now in the Museum, in which a letter is introduced with the name and rank of the owner of the house on the superscription: *M. Lucretio Flam. Martis Decurioni Pompei* (1847).

Near the house of Lucretius are several shops, in one of which a female human skeleton was found, with 2 gold and 2 silver bracelets, some earrings and rings, a purse of netted gold, with several gold and silver coins, &c. Another of these shops belonged evidently to a chemist or colourmaker, his stock in trade being now removed to the Museum; certain balls of white substance bear the letters Attio, ATTIORVM, probably the name of the maker.

On the opposite side, a little higher up the street, is the house discovered in the presence of Pius IX. in 1849, in which were found several bronze vases, glass bottles, an iron spade, and a bas-relief of Alexander and Bucephalus, now in the Etruscan Museum at the Vatican.

We now return to the Street of the Augustals, and examine 2 houses we had passed by; one, forming the angle on the l. with the Street of Stabiæ, is a

Bakehouse, in which was found an oven filled with 82 loaves reduced to a carbonised state: they are now in the Museums of Naples and Pompeii. The oven, like all those at Pompeii, was closed with an iron door, near to which, fixed into the wall, is a leaden cistern for water. The sucking pig in the stewpan preserved in the Museum here was found on a cooking furnace in the kitchen of this house (1862).

Beyond, forming the corner house with the street of the Lupanar, is

The House of the Rudder and Trident. On the floor of the prothyrum is a handsome black Mosaic of a rudder and a trident. In the court into which this opens is an impluvium with a marble fountain, and behind a wide tablinum and fauces leading to a garden, the shrubs in which were found carbonized. There is a curious small apartment in this house reached by a stair, decorated with stuccos and paintings. On one of the walls of the atrium is a good circular painting of Mars and Venus (1863).

We now turn to the l. down the

Street of the Lupanar. Facing the quadrivium is the counter of a wine-shop, with vases built into it. Beneath are some subterranean storerooms, in which were found amphorae. First on rt. is

The House of the Fuller or *of the Statue of Narcissus*, a very handsome dwelling, which, from the furnaces and leaden vats still remaining *in situ*, appears to have been the residence of a fuller or laundry-man. In one of the inner rooms was discovered the beautiful small bronze statue of Narcissus in the Museum, and in another a handsome marble table. The principal heating apparatus, or vase for boiling water, is of lead, on which and upon the adjoining wall are still traces of the soot from the fire made beneath 18 centuries ago.

Next on rt. is

The Lupanar, forming the corner house at the junction of the street named from it, with that of the *Hanging Balcony*, and having entrances from each. The interior is divided off into small cells or chambers, with a stone couch in each; on the walls are numerous graffiti or scratched inscriptions, which, as well as the paintings over the entrances, of a most licentious description, leave no doubt as to the destination of this resort of Pompeian immorality. It is kept closed, but the guide holds the key (1864).

Continuing along the Street of the Lupanar, on l. is *The Elephant Inn*, a small house, only remarkable for the sign of an elephant painted on the wall towards the street, with an inscription stating that there were three beds on hire with a triclinium and every comfort, *cum commodis*. The inscription and painting are much effaced. The interior offers nothing of interest.

Next on l. is

**The House of Salve Lucrum* or *Siricus*. — The first name given to it from the mosaic inscription on the floor of the prothyrum, the second from a painted inscription upon the wall towards the street containing the name of a certain Siricus, who was probably its owner. From the large atrium into which this prothyrum leads, opens on the l. a handsome exhedra, the walls of which are decorated with paintings of the Lydian or Drunken Hercules, of the Building of the Walls of Troy, and of Vulcan presenting to Thetis the Armour of Achilles, the shield in the latter composition having upon it the Signs of the Zodiac encircled by serpents. Of smaller subjects are several landscapes in an almost Chinese style, and above a deep and elegant frieze representing animals and arabesques on a dark ground; in the court is a good marble fountain. Beyond the tablinum is a garden. From this garden a small door leads into

**The House of the Grand Dukes of Russia*, the principal entrance to which is in the Street of Stabiæ, nearly opposite the House of Lucretius. It appears to have suffered severely during the earthquake of 63. Remains of good paintings were found in the ruins of the atrium. A handsome peristyle of 10 columns occupies the whole width of the building; the portico supporting on 3 of its sides a covered terrace. In the atrium are an impluvium in marble, and a handsome marble table with a lustral basin beneath: upon this table stood a small statue of Hercules in bronze. Traces of search subsequent to the destruction of the city have been found in this house, and a skeleton of the person engaged in that operation, buried, as is supposed, by a falling in of the excavation he was engaged upon (1852).

Not far from the House of the Russian Grand Dukes is a *Thermopolium*, with a marble counter in which are built 9 earthen jars, and on which were found gold and silver coins of the reigns of Claudius, Vespasian, and Titus: on the wall of the room behind is scratched the first line of the Æneid—*Alma Vilumque cano Tlo* —the r's being replaced by l's.

Returning to where we entered the House of Siricus, immediately opposite is a

Caupona or *Tavern*, to judge from the checquers painted on the doorposts. The greater part of the wall towards the street is covered with a painting of two huge serpents, the ordinary warning to passers to "Commit no nuisance." On the painting was subsequently placed the following significant warning to idlers against loitering here and encumbering the narrow pathway :—

OTIOSIS LOCUS HIC NON EST, DISCEDE MORATOR.

The interior of the *Caupona* consists of a number of small rooms with a kitchen behind.

Retracing our steps a short distance up the street of the Lupanar, we turn to the l. into that of the *Hanging Balcony* (*Balcone Pensile.*) On the rt. are two houses recently excavated. The first known as

The House of Camillus, from a statue found there. The plan of the house is peculiar. In the atrium are 3 niches, in which were found painted statues, one that of Camillus; on the walls are paintings of divinities. The adjoining building is called

The House of Diana. In the outer court are paintings of two serpents and an altar of the Lares; and on the walls paintings of female figures, one holding two young Cupids or Loves in a nest, of the Rape of Helen, and of Diana and Cupid.

Beyond, on the rt., is

The House of the Balcony, a building which, though offering little interest for its internal decoration, is important as showing how the upper floors of the Pompeian houses were arranged; the mass of volcanic ashes and pumice having been here so thick as to cover the entire height of the upper floor. Remains of a balcony projecting over the street were found *in situ*, and fresh timbers having been substituted at the instance of Signor Fiorelli, for those carbonised, the balcony has been restored.

We now turn to the l. into the *Street of Eumachia.* On the l. of this street is

The New House of the Chase, to distinguish it from the one of the same name previously discovered. On the rt.-hand wall of the tablinum is a picture of Ariadne discovered by Bacchus. In the peristyle paintings of wild animals.

We next cross a street called the *Street of Skeletons*, from the curious discovery made in it of human bodies embedded in the volcanic ashes, and which have been so marvellously preserved, thanks to an ingenious idea of Cav. Fiorelli. On digging through a mass of indurated ashes, the workmen cut into what appeared to be a cavity, which Sig. Fiorelli saw must have formed the mould of a human body. Acting on this opinion, he had the cavity filled with liquid plaster of Paris. In this way the casts of the 4 bodies now in the Museum were obtained, of 3 females and of a man: the latter, and the group of the mother and daughter, being found close to each other. As the mass of ashes was at a considerable height, nearly 15 ft., above the level of the street, it is probable it marked the last period of the eruption, consisting of ashes, which, accompanied by torrential rains, formed a kind of paste round the corpses. It is reasonable to conclude that the unfortunate inmates of one of the neighbouring houses had remained indoors during the earlier period of the eruption, but, finding the possibility of escape, sallied forth from the upper windows, then on a level with the already accumulated volcanic dejections, and were smothered by the ashes in their attempt to escape. The male figure appears to have died in convulsions, whereas the mother and her daughter, and the insulated female, present no traces of such violent pangs in death.

At the end of the Street of the Eumachia is the *Street of Abundance* (*Str. dell. Abbondanza*) or *of the Silversmiths*, a thoroughfare leading from the S.E. extremity of the Forum to the great Thermæ, the Street of Stabiæ, and the quarter of the Theatres. It derives its first name from a bas-relief of Abundance over a fountain at its east end. The second name was derived from the plate and jewellery found in some of the shops which are crowded together on each side of it. These shops, unlike the others we have described, are built in the Greek style; the doors are flanked by pilasters, and the masonry and mouldings are so skilfully arranged that they incline almost imperceptibly with the slope of the street. Many of the houses still bear the owners' names, painted mostly with red colour in rude characters, and in some instances over the names of previous tenants imperfectly erased. Here and there we find the name inscribed on a little white tablet on the walls, the *Album* of the Roman architects. Some pray for the patronage of the Ædile, and one assures him that he is worthy of it, *dignus est*. Another has a rude representation of the owner, a scribe, with a pen behind his ear. One house has a beautiful doorway of stone; on the rt. wall of the vestibule is a painting of a monkey playing the double pipe. The remains of several fountains may be traced in different parts of the street. At the end was found a skeleton, with a wire bag in his hand containing 360 silver coins, 6 of gold, and 42 of bronze; several rings and cameos, which he was also carrying away, were found near him.

On the rt., of this street, going from the Forum, is

The House of the Wild Boar (*del Cignale*), from a mosaic in the prothyrum representing a wild boar attacked by two dogs. In the atrium are some mosaics of great beauty, one of which is supposed to represent the walls of the city. This house is a good and well-preserved specimen of the smaller residences of the Pompeians, the inner court or peristylum particularly so, where nearly all the columns are standing (1816).

Near this house is what has been called a *Pharmacy*, from the number of instruments and appliances of medical science found in it, and now in the Naples Museum. It contains nothing new to describe.

On the wall of a house marked No. 10, at the corner of a small street leading to the rt., is a painting representing the *Dii Consentes*, or the 12 superior divinities, with the tutelary serpents underneath. Juno wears a blue robe, Diana a yellow one, and Venus a pale green, more transparent than the dresses of the other goddesses.

On the l. is *the House of Queen Adelaide of England*, so called from having been excavated in her presence. It is of moderate size, and the objects in it have been removed.

Beyond, on the same side, is

The House of Adonis, of Diana, or *of Queen Caroline*, now much dilapidated, the 1st name being derived from a painting of Venus and Adonis; the 2nd from a marble statue of Diana found in one of the rooms; the 3rd from King Murat's queen. It consists of two distinct houses communicating together, and decorated with great taste: some paintings of sea-horses gambolling are full of grace and spirit. The Corinthian atrium had the roof supported by square pillars painted with foliage to represent creeping plants growing from the court: the kitchen had windows opening to the street. A narrow passage leads from the atrium to another series of apartments, having a distinct entrance from the street, and containing in the court, instead of the ordinary triclinium, a semicircular couch of stone, the *sigma* of Martial. When this double house was first excavated, its walls were decorated with beautiful paintings, many of which perished immediately after they

were exposed to the atmosphere. Fortunately Mazois was present and preserved a curious representation of a painter's studio, in which all the figures were grotesques. Near this house 7 skeletons were found, with 68 gold coins of Nero, Vespasian, and Titus, 1065 silver coins, pearl ear-rings, and numerous other articles of personal ornament or domestic use (1813).

Farther on the rt., at the corner of the Street of the Theatres, leading to the Foro Triangulare, is

The House of the Emperor Francis II. of Austria, so called from having been opened in his presence. It is a small house, with a peristyle and some wall paintings of no great interest. Some gold ornaments, a silver vase, a vase of bronze very delicately worked, and a terracotta statue, were the principal objects discovered in the apartments.

The continuation of the Street of Abundance from this point is known by the name of the *Street of the Holconii*, so called from the statue of M. Holconius, now in the Naples Museum, which stood at its E. end, where it is intersected by the Street of Stabiæ, and from the many inscriptions found in it to members of the family, one of the most influential in Pompeii.

Entering it, we have on the rt., forming the angle of the street with that of the Theatres,

**The House of the Holconii*, a very handsome dwelling. It consists of an atrium communicating by a wide fauces with the inner peristyle, surrounded by fluted Doric columns, the lower third of which are painted in red. In the centre of this peristyle is a large deep fountain in marble, with a waterfall in the form of marble steps, at the top of which stands a graceful statue of a small Cupid. The several rooms opening either on the atrium or peristylum are painted; in one, a Rape of Europa; in another, a group of Bacchus and a Satyr unveiling the sleeping Ariadne; in a third, Ulysses discovering Achilles in female attire, in a fourth, the Judgment of Paris, with Juno, Venus, Minerva, and Mercury. A particularity in this house is the irregular form of the peristylum, and that from each of the columns that surround it projects a small bronze water-pipe, forming with the fountain and small waterfall a handsome system of artificial waterworks (1861).

Next to this house stands a large dwelling, evidently in progress of restoration when the city was destroyed, as all the walls and columns were found bared of their stucco, the floors torn up, and heaps of broken tiles and of slaked lime in two of the rooms ready for the plasterers' or masons' use.

Beyond this, and forming one of the angles of the Street of the Holconii with that of Stabiæ, is

**The House of Cornelius Rufus* immediately in front of the principal entrance to the *New Thermæ*, a very interesting house, which belonged to a family whose name often occurs in the inscriptions at Pompeii: like most others, it had shops in front; the entrance opens on a handsome atrium, with a marble table supported by lions, and an impluvium in the centre; out of this court are rooms, with paintings of arabesques, one of peacocks drawing a chariot, with a locust for charioteer. From this atrium wide fauces lead to the peristylum or inner court, surrounded by fluted Doric columns. Of the chambers opening on the corridor several contain paintings, surrounded by hippocampi, &c. On each side of the fauces stood a Hermes; that on the rt. has disappeared; the other, still entire, has a good bust of C. C. Rufus, with his name beneath. Several bronzes were discovered in this house; two portrait busts, with eyes in enamel, and some jewellery (1801).

Opposite this house is the principal entrance to

**The Great Thermæ*, or *Thermæ Stabianæ*, through a wide portal opening into an extensive court or *palæstra*, which is surrounded by Doric columns painted to resemble fluting. The walls are covered with paintings, stucco arabesques, and figures in relief, one of the latter, a Jupiter, being in good preservation. This court was probably intended for athletic sports and exercises. Along its l. or W. side is a raised strip of tufa pavement, on which were found two large and heavy stone balls, no doubt intended to be rolled along it in some game. On the l. of this court as we enter is an oblong basin for a *natatio* or swimming bath, communicating by four marble steps with two elegant halls, on the walls of which are paintings of landscapes and of female figures carrying baskets. The southernmost of these halls leads into another room, probably the *destrictarium*, where the rubbing with the strigil took place. In the wall opposite the entrance is a door leading to a complicated series of halls, which may have constituted the division for females; if we except a square room, surrounded by a channel, probably a general *latrina*. A large room to the rt. is the *apodyterium*, with 2 passages to the side streets of Stabiæ and of the Lupanare, that to the latter having, with a square cold bath at one end, several small rooms for single baths. Leading out of the apodyterium is a *tepidarium* with niches and seats, having a square *frigidarium* at one end; from this a door leads into a large *caldarium*, having a square marble bath and an elegant fountain at one end, and a circular *laconicum* at the other. The floor and the walls are hollow for the passage of hot air. All these rooms are more or less decorated with stucco ornaments of considerable elegance, and communicate with a series of thermal halls which occupy the whole side of the great area of the Thermæ towards the Street of Stabiæ, and constitute the men's division of the baths. First of all, continuing from the women's rooms, are 3 circular sunk spaces, which appear to have been connected with the furnace and boilers for the supply of hot water and vapour to both sets of baths; then a long *caldarium*, followed by the *tepidarium*, the stuccoed walls of which have an elegant frieze of the prows of galleys; in these two halls are oblong basins lined with marble at one end, and circular laconica at the other; the floor is raised on supports (*suspensuræ*) formed of tiles to permit the circulation of heat from furnaces which open into the passage in the rear; the walls also are hollow, being covered with large tiles, leaving a space of 3 inches wide for hot air to circulate. We now pass into the *spoliarium* or *apodyterium;* it is surrounded by marble seats and a range of niches to contain the clothes of the bathers. This spoliarium was richly decorated with stucco reliefs, and divided into 3 portions by as many cross arches. Separated from it by a raised step is a handsome hall, probably a waiting-room, covered with paintings, now much effaced, and opening on one side into a circular *frigidarium*, with a dome and circular opening at the top, and on another into the palæstra from which we started. There are various rooms and passages connected with the baths, and rows of shops extended along its front on two sides. Considerable remains of large leaden pipes or conduits by which the baths were supplied with water, as well as smaller ones to distribute it to the different halls, still exist in excellent preservation. Several inscriptions were found during the excavations — one in Oscan characters, near the entrance to the men's baths, beneath a sun-dial, stating that it was raised by M. Atinius the quæstor from fines levied, probably during the games in the Palæstra; and another relative to the construction of the Laconicum and the Destrictarium, and the repair of the Palæstra and Portico, by the Duumvirs of Justice Caius Vulius and Publius Aninius. From these inscriptions, their style and the character of the letters, it is conjectured that these both date from

about a century and a half before the destruction of the city, and belong to the older and more Grecian part of it. A large bronze brazier, with a bull in front, and bronze seats, similar to those we have seen in the other Thermæ, were discovered in one of the bath rooms (1858-61).

We now again reach the Street of Stabiæ, and turn a short distance up it to the l. On the wall of a house, at the corner of a small street on rt., the *Vicolo dei Serpenti*, are 2 enormous serpents before an altar, the well-known warning at Pompeii, as the cross is in modern Italy, to commit no nuisance. On the N. side of this small street are several recent excavations with some good paintings of the usual subject. One building was apparently a stable, with pictures of donkeys.

Opposite the end of the street of the Holconii is a narrow street, called the *Str. della Casina dell' Aquila.*

On the l. is

The House of Elpidius Rufus, with a long raised pathway in front, approached by steps from the street, the outer wall painted with numerous inscriptions in red. A narrow prothyrum opens into an oblong atrium, surrounded by a portico of 16 Doric columns, having a fountain in the centre: into this atrium open several small chambers with elegantly painted walls, and on either side alæ or wide open recesses enclosed by Ionic columns, in one of which on rt. is an altar dedicated to the Genius of their master Elpidius, and to the Lares, by two of his freedmen named Diadumenii: "GENIO M(*agistri*) N(*ostri*) EL(*pidio*) LARIBUS DUO DIADUMIANI LIBERTI." At the farther end of the atrium a wide triclinium opens upon an extensive garden: adjoining is a room with paintings of Apollo and the Muses. In one corner of the atrium is a narrow flight of steps, for in this quarter of the city most of the dwellings had upper floors. In the upper story, facing the street, and on the sides of the entrance, are rooms having each 2 narrow windows. Three human skeletons were discovered in this house, one having a handsome gold ring on the finger, with an intaglio of an Abundance on amethyst (1865).

Beyond is

The House of Parnassus, from the atrium in which open 4 small rooms with paintings, a tablinum and a small viridarium, having a fountain and basin. This building communicates with another, in which there is a well-preserved bakehouse, with its ovens and troughs for kneading the dough. Upon an iron triangular stand here was found a bronze vase half filled with water, which was prevented from evaporating and hermetically closed by the oxidation of the copper.

Continuing down the Street of Stabiæ, on the l., forming a corner with the Street of the Amphitheatre, is

The House of Apollo Citharœdus, or *of Popidius Secundus*. The first name has been derived from a fine bronze statue of that divinity now in the Museum at Naples. From its atrium open 2 inner peristyles, surrounded by fluted Doric columns. In its exhedra are some good paintings representing Mars and Venus, Xerxes seated before his tent, and a Priestess, probably of Venus, with a large temple in the background. Besides the statue above noticed, several small bronzes were found decorating a fountain, a model of which, with these statuettes, has been erected in one of the halls in the Museum at Naples. Some good paintings exist also on the walls of the adjoining house opening on the street to the amphitheatre, of Bacchus and Ariadne, and of Orestes and Pylades before Iphigenia, from which the latter name has been also given to this house, although it appears to have belonged to the same owner, from the door of communication between (1854–71).

Opposite the House of the Apollo Citharœdus, and bordering the Via di Stabiæ, are several shops, the only one worthy of notice being at the corner of the Street of Isis, that of a baker, having a well-preserved oven with its iron

door and water-cistern; within, as usual, are several mill-stones.

Just beyond the Street of Isis is the entrance on N. to

The Temple of Jupiter and Juno, called by Winckelmann of *Æsculapius and Hygeia*. It is a diminutive but ancient temple, of good proportions, standing on a low basement ascended by nine steps. The cella contained the terracotta life-sized statues of Æsculapius and Hygeia, or Jupiter and Juno, now in the Museum at Naples. In the centre of the court is a large altar, the frieze of which is composed of triglyphs with volutes at the corners, bearing some resemblance to those on the Sarcophagus of Scipio Barbatus in the Vatican Museum (1766). Adjoining is *the House of the Sculptor*, so called from the various implements belonging to the sculptor's art found in it (1798).

Turning back down the *Street of Isis*, leading to the Triangular Forum, we come on the l. to

* *The Iseon*, or *Temple of Isis*. A small but very interesting building, standing on a basement in the centre of a court surrounded by a portico of Corinthian columns, 10 ft. high, with painted shafts. The two which flank the entrance had attached to them the lustral basins, now in the Museum, and a wooden money-box. Over the entrance was an inscription, now removed there also, recording the erection of the *Ædes Isidis*, by Numerius Popidius Celsinus, then of the age of six years, at his own cost, after it had been thrown down by the earthquake of A.D. 63; and his elevation by the Decurions to their own rank in acknowledgment of his liberality. The word *Ædes* is here used to distinguish the building from a Temple, which was always a consecrated edifice, whereas the worship of Isis had been forbidden by a decree of the Roman Senate, in B.C. 57, and was therefore only tolerated. The court presents all the arrangements of the Isiac worship. In one corner is an ædiculum with a vaulted roof and pediment over the door, covering the sacred well of lustral purification, to which there was a descent by a narrow flight of steps. It is covered with stucco ornaments, of figures of Isis and Harpocrates, of Mercury, Mars, and Jupiter, with arabesques of dolphins, &c., all of inferior execution. Near it is an altar, on which were found the burnt bones of victims. Other altars are placed in different parts of the court. In a niche of the wall facing the Ædes was a figure of the youthful Horus, or Harpocrates, with the usual emblems of infancy—the tress under the right ear, and the finger on the lip. In another part was a figure of Isis in purple drapery, partly gilt, holding a bronze sistrum and a key. On the south side of the enclosure were the chambers for the priests, and a kitchen for cooking what they were permitted to eat. In one of the rooms a skeleton was found holding a sacrificial axe, with which he had cut through two walls, to escape from the eruption, but perished before he could penetrate the third. In a larger room behind the Ædes another skeleton was found with bones of chickens, egg-shells, fish-bones, bread, wine, and a garland of flowers, as if he had been at dinner. Skeletons were also found in other parts of the enclosure: showing that the hierophants of Isis did not desert her fane, but remained to the last. The front of the basement, on which the Ædes stands, is broken in the centre by a narrow projecting flight of steps, flanked by two altars, one for the votive offerings, the other probably for the sacred fire. In front of the cella is a portico of six Corinthian columns, having at each angle a small wing with a niche between two pilasters supporting a pediment. In these niches the Isiac tables of basalt, now in the Museum, were discovered. Behind the one on the l. were secret steps and a side door leading to the cella. The exterior of the building and the portico were covered with stucco ornaments of a very ordinary character. The interior

of the *Sacrarium* or cella is small and shallow, the entire width being occupied with a long hollow pedestal for statues, having two low doorways at the end near the secret stairs, by which the priests could enter unperceived, and deliver the oracles as if they proceeded from the statue of the goddess herself. Besides this principal statue, raised according to an inscription by L. Cæcilius Phœbus, several smaller ones of Venus, Bacchus, Osiris, and Priapus, were discovered in the cella or its precincts. The walls, also, were covered with pictures of the same character, many of which were of great interest as illustrating the Isiac mysteries. Fontana's aqueduct, which crosses the street of Stabiæ, ran under and in front of the Temple (1764-76).

Adjoining the Isis Temple is *The Tribunal*, formerly called the *Isiac Curia*, and the School, an oblong open court, 79 ft. by 57 ft., surrounded on three sides by a portico of Doric columns, and having two small rooms at one end. The real destination of this building has been the subject of dispute; but it is at present generally supposed to have been the Tribunal alluded to in an inscription, and built by Holconius. In front of the portico is a stone pulpit, with a pedestal and a flight of steps behind, from which the judge is supposed to have ascended to his seat (1769).

We now enter

The Triangular Forum (*Foro Triangulare*) through a propylæum or vestibule of 8 Ionic columns, raised upon two steps, with a fountain in front of one of the columns. The Forum itself is an irregular triangle, surrounded on its W. side and its E. side, which are 300 ft. and 450 ft. long respectively, by a Doric colonnade, forming a portico of 90 columns; the third side had no portico, and appears to have been bordered with shops. The portico probably served as a sort of piazza for the frequenters of the theatres, which there were 3 entrances; and in the columns may still be seen fragments of the iron bars, inserted between them to keep the people from pressing in. Parallel to the portico on the E. side is a long low wall, extending nearly to the bottom of the triangular Forum; it is terminated at the N. end by a pedestal, with the inscription *M. Claudio, M. F. Marcello Patrono;* and at the S. end by two altars and a circular building (1764).

At the southern end of this Forum is

**The Greek Temple of Neptune* or *of Hercules*, the most ancient building yet discovered, on one of the highest situations within the circuit of the walls, at a distance of 400 ft. from the old sea-line, so that it must have formed a striking object from every part of the bay. Its high antiquity, generally attributed to the early Hellenic colonists in this part of Italy, is shown by the massive dimensions of its Doric columns, some fragments of which in tufa, with their capitals and bases in travertine, still remain; by the great depth and projection of the abacus; and by the general construction of the building, which more resembles that of the Temples of Pæstum. It is supposed to have been erected by the earliest colonists. From its ruined state it is difficult to define its exact plan; but it appears to have stood upon a basement of 5 steps, and to have been 120 ft. long, exclusive of the steps, and 70 wide. It had a cella paved with mosaics, which from the remains of a cross-wall appears to have been divided into two, with separate entrances from the N. and S.: in the former is a circular pedestal, which may have served as a pedestal for a statue. The masonry was covered with stucco. In front of the steps is a curious enclosure, supposed to have contained the victims for the sacrifice, and at the side are the two altars with the remains of a smaller one between them (1767-69).

Beyond this enclosure are the remains of a small *Circular Temple* of 8 Doric columns, which covered a *puteal* pro-

tected by a circular perforated altar. Its use is doubtful, some supposing that it supplied the water used in the sacrifices; others that it was an expiatory altar marking the situation of a *bidental*, a spot on which a thunderbolt had fallen, and which was always held in peculiar sanctity. An Oscan inscription was found near it recording that Nitreb, for the second time Meddixtuticus, erected it.

At the W. angle of the temple is a small *Hemicycle*, a semicircular seat of stone, facing the S., in which a sun-dial was discovered. It must have commanded a glorious view, extending from near la Cava to the extremity of the promontory of Cape Minerva, and to the island of Capri, and have been close to the sea-wall of the city; which will explain the non-continuation of the portico on this side of the Forum, which was closed by the walls.

On the W. side of the Forum is the *House of the Emperor Joseph II. of Austria*, now refilled with earth. It appears to have been a large house of 3 stories, and so situated that the visitor commanded, as he entered from the street, a perspective view through the interior of the whole Sorrentine shore. The S. side appears to have opened upon a garden sloping gradually down to the shore (1767-69).

On the opposite or E. side of the Triangular Forum are the two Theatres and the barracks. We pass first into

* *The Great Theatre*, a large structure, placed on the S. slope of a hill of tufa, in which the seats were cut. Over one of the principal entrances stood the inscription now in the Museum, stating that it was erected by M. M. Holconius Rufus and Celer, *ad decus Coloniæ*. It was semicircular and open to the sky, and was lined in every part with white marble. The seats faced the S. and commanded a fine view over the plain of the Sarno and the mountains behind Stabiæ. The elevated position of the building, above the general level of the city, and the great height of the outer wall, appear to have preserved it in some measure from the fate which befell the houses in the plain. The upper part was not buried by the ashes, and even the stage was covered with so slight a deposit, that the citizens may, after the eruption, have removed all the scenic decorations, the furniture of the stage, the principal statues, and the marble lining. In spite of these spoliations, the interior is still sufficiently perfect to explain itself far better than the most elaborate description. The general audience entered the theatre by an arched corridor on a level with the colonnade of the Triangular Forum, and descended thence into the *cavea* by six flights of stairs, which divided the seats into five wedge-shaped portions, called *cunei*. The doors of the corridor at the head of these stairs were called the *vomitoria*. Some of the seats still retain their numbers and divisions and show that the space allotted to each person was 1 ft. 3½ in. By making this the basis of a calculation, the theatre might contain 5000 persons. A separate entrance and staircase led to the women's gallery, which was placed above the corridor we have described, and was divided into compartments like the boxes in a modern theatre. It appears also from the fragments of iron still visible in the coping, that they were protected from the gaze of the audience by a light screen of iron-work. Below, in what we should call the pit, a semicircular passage, bounded by a wall, called the *præcinctio*, separated the seats of the plebeians from the privileged ones reserved for the equestrian order, the Augustales, the tribunes, &c. These seats were entered by a separate passage, communicating with an area behind the scena. The level semicircular platform in front of the privileged seats was called the orchestra, and upon it were placed the *bisellia*, or bronze seats for the chief magistrates. On each side of the orchestra are raised seats, entered from the stage, supposed to have been appropriated to the person who provided the entertain-

ment. In the *proscenium*, or the wall which supported the stage, are seven recesses, in which probably the musicians were stationed. The stage, or *pulpitum*, appears from the pedestals and niches, which remain, to have been decorated with statues. It is a long and narrow platform, quite disproportionate to the size of the theatre according to our modern notions of stage effect; but it must be remembered that the scenes of a Roman theatre were very simple and revolved upon a pivot, and that the ancient drama was unassisted by those illusions of perspective which constitute the art of the modern scene-painter. The wall at the back of the stage was called the *scena;* it has three doors, the central one circular and flanked by columns, the two side ones rectangular. Behind it is the *postscenium*, containing the apartments for the actors. The exterior of the upper wall of the *cavea* still retains the projecting stone rings for receiving the poles of the *velarium* or awning, by which, on special occasions, the audience were protected from the heat of the sun. Several inscriptions, greatly mutilated, were found in different parts of this theatre, some of which are preserved in the neighbouring colonnade. From the remains of one in bronze letters on the first step of the orchestra, with a space in the middle for a statue, it appears that Holconius Rufus, son of Marcus Rufus, a duumvir, erected the theatre, a crypt, and the tribunals, and that the colony acknowledged his services by dedicating the statue to his honour. The metal letters have been removed, but the depressions in the marble which contained them are still visible (1764).

Behind the theatre is a square reservoir, used for holding water to sprinkle the spectators with in hot weather.

From the S.E. corner of the Great Theatre, behind the stage, a covered portico led into

**The Small Theatre*, or *Odeum*, which is supposed to have been used for musical performances. It is similar in its general arrangement to the larger theatre, but is different in form, the semicircle being cut off by straight walls from each end of the stage: and the style and execution of the work show an inferiority, which may possibly be explained by an inscription recording that it was erected by contract. It appears to have been permanently roofed, the same inscription describing it as the *Theatrum tectum*. The seats of the audience were separated by a passage from the four tiers of benches which held the *bisellia*. This passage was bounded on the side of the cavea by a wall, the ends of which were ornamented with kneeling Herculean figures which are supposed to have sustained lights. The parapet on the stage side of the passage, forming the back of the privileged seats, terminated at each end in a griffon's leg. The pavement of the orchestra is in different coloured marbles. A band of grey and white marble runs directly across it, bearing in large bronze letters —*M. Oculatius, M. F. Verus, II. Vir. pro. ludis.* The inscription probably means that he presented the pavement to the theatre. In the corridor which runs round the back of the house to give access to the seats, several inscriptions in rude Oscan letters were found upon the plaster of the walls, the work probably of idlers who could not find seats. In the post-scenium were found some fragments of a bisellium decorated with ivory bas-reliefs, and portions of its cloth cushion. This theatre is estimated to have held 1500 persons (1796).

The geologist will be interested in examining here beneath the scena a portion of a mass of leucitic lava *in situ*, the only one of the original rock which formed the basis of the hill on which Pompeii stood.

Close to the small theatre, and occupying the space between the great theatre and the city wall, is what is called

The Soldiers or *the Gladiators' Barracks*, a large enclosure, 183 ft. long by 148 ft. wide, surrounded by a Doric

portico of 22 columns on the longer, and of 17 columns on the shorter sides. It was formerly called the *Forum Nundinarium*, or weekly market. The columns of the portico are covered with stucco, the lower third plain and painted red, the upper portion fluted and painted alternately red and yellow. Under the portico open numerous apartments of uniform size, a mess-room, a guard-house or prison, a kitchen supplied with the necessary conveniences for cooking, stables for horses, an oil-mill, a room for making soap, and other minor offices. Above was a second floor, approached by three narrow flights of steps, and by one of better construction leading to the chambers which were probably occupied by the officers. This upper floor had a hanging wooden gallery under the roof of the portico. When first excavated, every part of these barracks exhibited reminiscences of gladiatorial life. On the surface of the 9th column of the eastern portico various inscriptions and drawings were found, rudely scratched upon the stucco, including the figure of a fighting gladiator, with his name "Valerius," and the numerals XX to denote, as is supposed, that he had been twenty times victorious. Other scribblings and rude sketches, with several unfinished sentences, were observed in some of the public rooms; and on the wall near the small theatre the names of the three gladiators, Pomponius Faustinus, Ampliatus, and N. Popidius Rufus, were found inscribed. On the walls of the principal apartment on the ground-floor were paintings of two trophies, one of which still exists in the Museum. In the guard-room were found 4 skeletons with their legs fastened into iron stocks; the latter have been removed to Naples and replaced by a model; but the skulls have been allowed to remain. In the sleeping apartments numerous helmets of bronze and iron, richly ornamented sword-belts of bronze, greaves for the legs, shields, bolts for the archers, lances, swords, strigils, leather belts, and various minor articles were discovered. In the officers' rooms on the upper floor were found helmets of various kinds, some with vizors, others inlaid or covered with exquisite bas-reliefs, greaves adorned with sculptures of the same kind, swords of superior workmanship with ivory handles, and numerous articles of female dress and decoration, of the richest kind, proving that the families of the officers lived in the barracks with them. Among the ornaments were two necklaces of massive gold, one of which was set with emeralds, several gold finger-rings, ear-rings, and bracelets containing precious stones, gilt pins for the hair, and chests of fine linen and cloth of gold. One of these upper rooms contained 18 skeletons of men, women, and children, one of an infant, and several of dogs. In the supposed stable near the foot of the staircase was found the skeleton of a horse, the remains of harness with bronze ornaments, and the hay stuffing of a saddle. Under the stairs was a human skeleton carrying cups of silver. Inside one of the entrance gates 34 skeletons were huddled together, perhaps those of killed or badly wounded gladiators. The whole number of skeletons found here was 63 (1766-94).

We now return into the Street of Stabiæ, and proceeding a short distance up it, turn to the rt., into a street opposite that of Isis, which will take us in about 8 min. to

**The Amphitheatre*, situated at the S.E. angle of the city walls, and occupying nearly all the space between the gate leading to Nocera and that to the Sarno. It is more recent, smaller, and less perfect in the substructions of the arena than those of Capua and Pozzuoli, but more ancient than the Coliseum of Rome, which was not opened till the year after the destruction of Pompeii. Its form, as usual, is elliptical. The major axis, including the walls, is 430 ft., being 190 less than that of the Coliseum; the minor axis is 335 ft., 178 less than that of the Coliseum. It has none of those substructions usual in such edi-

fices, and could not be employed as a naumachia. The masonry is the rough work called *opus incertum*, with quoins of squared stone; the marble plates must have been removed after the eruption, and nothing of a decorative kind is now visible except a few sculptured key-stones of little interest. The interior contained 24 rows of seats, separated into different ranges, according to the rank of the occupants, each range being approached by a distinct entrance from two different galleries, of which the large one had no less than 40 vomitories, communicating with as many flights of stairs which divided the seats into cunei. To facilitate this arrangement, the arches of entrance were numbered; and the tickets of admission, as may be seen in two examples in the Museum, bore corresponding numbers, so that the spectators could proceed at once to their appointed seats without confusion. The lower range, containing the privileged seats of the Magistrates, was entered by the arcade of the arena; the 2nd, containing the seats for the middle classes, was reached by stairs placed between them and the outer wall; the 3rd, appropriated to the plebeians, was approached likewise by stairs, as was also a gallery placed above all and divided into boxes for the women. Outside the wall of this gallery are the perforated stones for the poles of the velarium. The privileged seats were separated from the arena by a parapet, on which numerous inscriptions were found, recording the names of the Duumviri who had presided over the games, together with several paintings of gladiatorial scenes, all of which have perished or been removed. The entrances at each end of the arena, for the admission of the gladiators and wild beasts and for the removal of the dead, are still perfect. From a measurement of the seats, it is calculated that it could accommodate 10,000 persons, exclusive of standing room. According to Dion Cassius, the citizens were assembled here at the outbreak of the eruption, and it is assumed that this explains the small loss of life, compared with the extent of the population, which the catastrophe appears to have occasioned, for the audience, on quitting this amphitheatre, finding themselves cut off from the rest of the city by the falling ashes, appear to have made their escape; but there is no evidence in support of this, and it seems probable that the city was not so rapidly overwhelmed by the showers of ashes and pumice as to prevent the escape of those who did not voluntarily linger, or whose position did not impede their flight. The amphitheatre, 20 years before, had been the scene of that sanguinary quarrel between the people of Nuceria and the Pompeians, which induced Nero to deprive the latter of theatrical amusements for 10 years (1748-1816).

To the N. of the amphitheatre is a square area called *The Forum Boarium*, and supposed to have been a cattle market; and adjoining it is another square enclosure called

The Villa of Julia Felix, from an inscription found among the ruins announcing that the owner, Julia Felix, wished to let, for five years, a bath, a gynecæum, and 90 shops, with terraces and upper chambers. Both these sites, which were two of the first excavated, were covered in again (1754-55).

If the visitor returns from the amphitheatre by the carriage-road, he will be able to examine the gate leading to Stabiæ, built of massive blocks of tufa, like those on the side of Herculaneum and Nola, with some polygonal substructions.

We have now completed our survey of the city. In the course of our description we have had occasion to notice works of art of high interest in architecture, sculpture, and painting, and to record the discovery of objects which have made us familiar with the religion, the public institutions, the amusements, and the inner life of a people remarkable as much for their intelligence as for their luxury and magnificence. One thing, however, has been wanting; nothing has yet been found to throw any light on the litera-

ture or the intellectual occupations of the inhabitants. One papyrus-roll only, like those at Herculaneum, has been found; no inscriptions, except dedicatory ones, have been met with; and, save a few lines from Ovid scratched on the walls of the Basilica, and a verse of the Æneid in a house in the Street of Stabiæ, no traces of ancient literature have been discovered. It is, nevertheless, difficult to believe that a city like Pompeii was destitute of literary collections. As nearly two-fifths of the area yet remains to be examined, we may hope that some long-lost literary treasure may be brought to light in the course of the excavations, which are now carried on systematically and with vigour, under the able and zealous direction of the Cav. Fiorelli.

EXCURSION III.

CASTELLAMMARE. SORRENTO. CAPRI.

a. *Preliminary Hints.* b. *Castellammare and Neighbourhood.* c. *Castellammare to Amalfi.* d. *Castellammare to Sorrento.* e. *Sorrento and Neighbourhood.* f. *Sorrento to Amalfi.* g. *Sorrento to Capri.* h. *The Island of Capri.*

a. Preliminary Hints.

The excursion will occupy 2 or 3 days, though more may of course very well be spent in visiting the beautiful mountain scenery round Castellammare and Sorrento, both of which towns are very pleasant places to stay in. The best plan for those who merely mean to make the excursion is to leave Naples in the morning by train for Castellammare (1 hr.), employ a short time there, if they wish, in visiting the town, and then drive to Sorrento (1½ hr.), arriving there in time to make an excursion to some of the interesting points in the neighbourhood. Sleep at Sorrento, and the next morning cross in a boat to Capri, returning the same night and proceeding to Naples. But it is better, if possible, to stay a night at Capri, and return the following day to Naples. This excursion may also be combined with that to Salerno, Amalfi and Pæstum, by going from Capri to Amalfi either direct by boat, or through Sorrento, thence to Salerno and Pæstum, and returning to Naples; or by commencing with Salerno and Pæstum, then to Amalfi, &c. This lengthened excursion will require about 5 or 6 days.

There are 8 trains daily from the Central Station at Naples to Castellammare. Distance 27 kil. (17 m.); time 1 hr. Fares, 1st class, 3 fr. 10 c.; 2nd class, 2 fr. 15 c. Small steamers run in the summer between Naples, Castellammare, and Sorrento; and in fine weather a small steamer runs from Sta. Lucia Steps at Naples to Sorrento, thence direct to the Blue Grotto at Capri, and after stopping at the Marina, back to Naples; time occupied about 9 hrs.; ticket for the round, 12 fr. (or less when an opposition boat is running); inquiry should be made at the hotels, or at the offices on the Molo Piccolo and Str. Piliero.

b. Castellammare and Neigh bourhood.

The route from Naples, as far as 20 kil., Torre dell' Annunziata, has been already described (pp. 192 and 208). Here we leave the Eboli line and keep to the rt. near the sea. About halfway to Castellammare the mouth of the *Sarno* is crossed. Here on the rt. is seen the rocky islet of *Rovigliano* with an old fort.

7 kil. *Castellammare* Stat. (26,385 Inhab.). *Hotels:—H. Royal*, near the railway station and seashore, good and clean;—*H. Grande Bretagna (Pension Anglaise)*, on the slope of the hill of Quisisana, an agreeable, cool, summer residence: arrangements for living *en pension*, from 7 frs. a day, can be made at both these hotels;—*H. Quisisana*, also on the Quisisana hill; *Caffè dell' Europa*, on the Quay. *Donkeys*, 4 fr. a day.

Castellammare is much frequented

in summer for the sake of its mineral waters and the coolness of its temperature, which is from 8° to 10° lower than that of Naples.

The town is situated on the lower slopes of Monte d'Auro, an offshoot from the limestone range of Monte Sant' Angelo. It is built, for the most part, along a sheltered beach, commanding an extensive view of the Bay from Vesuvius to Misenum. The position of the town protects it from the east winds. It arose from the ruins of *Stabiæ*, which was first destroyed by Sylla during the Social War, and afterwards overwhelmed by the great eruption of Vesuvius in A.D. 79. The excavations made upon the site of the ancient city have been filled up: several fragments of sculpture, some illegible papyri and paintings, and a few skeletons, were discovered in 1745. No excavations have since been undertaken. The higher ground on the l. as Castellammare is entered, is the site of Stabiæ, which probably extended from the sea to some distance inland, for numerous remains have been traced almost as far as Gragnano. After its destruction by Sylla, Stabiæ ceased to be mentioned as one of the maritime cities of Campania, and the site appears to have been partially covered by the villas of the Romans, who were attracted to it by its mineral waters and the salubrity of the climate.

At *Stabiæ* the elder Pliny perished during the eruption which destroyed Pompeii. Having been unable to approach the shore at Retina, he landed here, at the villa of his friend Pomponianus, but was unable to remain on account of the showers of stones and ashes; and while endeavouring to escape in the direction of the seashore was suffocated by the noxious fumes that filled the air. (Cf. *Plin. Lib.* VI., *Ep.* 16.)

The modern town dates from the building of the *Castello*, whence it derives its name, by the Emperor Frederick II. in the 13th cent. Charles I. added walls and towers, and Alfonso I. further strengthened it. The name of the town often occurs subsequently in the history of the contests for the possession of S. Italy. Charles II. of Anjou built the royal palace of Quisisana, much resorted to by Joanna II. and the later Bourbons, to whom are due the arsenal and the docks. The town, a long street skirting the sea, with narrow streets leading up the hill from it, presents no object of any great interest.

The Castle has been already referred to. Beatrice, the daughter of Manfred, and sister of Constance queen of Aragon, was confined in it after the battle of Benevento; but was released by the admiral, Ruggiero di Loria, after his victory over the squadron of Charles I. in 1284, when Prince Charles, the king's son, fell into his hands.

The Quay presents a busy and animated scene, and along the shore are cotton factories, tanyards, building-yards, &c. *The Port* is 3 or 4 fathoms deep, and is protected by a small mole. It contains a naval arsenal and dockyard, where some of the ships of the Italian royal navy are built.

The Bay, bounded on the N. W. by Capo Bruno, and on the S.W. by Capo d'Orlando, is deep, with a sandy beach.

The Mineral Waters, which have been extolled by Galen, Pliny, and Columella, are still held in high repute by the Neapolitan physicians on account of their efficacy in rheumatic, paralytic, and gouty affections. They flow from the base of Monte d'Auro, and are within a short distance of each other, the principal being on the roadside, opposite the arsenal. Their temperature is moderate, seldom exceeding 65° Fahr. They were analysed a few years ago by a scientific commission. There are 12 springs: — 1. *Acqua Ferrata*, a mild chalybeate, in some respects similar to that of Tunbridge Wells. It rises at the commencement of the Strada Cantieri. 2. *Acqua Rossa*, a mild chalybeate, with a small proportion of saline matter. It rises also in the Strada Cantieri. 3. *Acqua Ferrata del Pozzillo*, the strongest of

the chalybeates, containing a larger proportion of iron than the waters of Töplitz, with carbonic acid gas, and a large proportion of salts. It is in repute in cases of general debility. 4. *Acqua Ferrata Nuova*, a recently discovered chalybeate of a mild character, much used for weak eyes and external application. 5. *Acqua Acidola*, one of the springs described by Pliny, under the name of *Acqua Media*, which is now given to the next. It is analogous to the waters of Spa and Pyrmont, and derives its modern name from the acid taste caused by the predominance of carbonic acid gas, with small proportions of saline matter. It is used in calculous complaints. It rises in the Strada Cantieri. 6. *Acqua Media*, a saline acidulous water, with a large proportion of carbonic acid gas; it resembles a good deal that of Seltzer, but is more agreeable. It is much used in affections of the stomach and digestive organs, and externally in baths for cutaneous diseases. It rises opposite the gate of the Arsenal. 7. *Acqua della Spaccata*, resembling *Acqua Media*, but it is more saline, and emits a smell of sulphuretted hydrogen. 8. *Acqua Nuova del Muraglione*, a very useful water, having some analogy to that of Cheltenham; but containing more saline matter and carbonic acid gas. It rises under the road which leads to the convent of Pozzano. 9. *Acqua Solfureo-Ferrata*, a peculiar combination of a chalybeate and saline with a sulphureous water, with a large proportion of carbonic acid gas. It is used both internally and externally. It issues in a garden near Acqua della Spaccata, and diffuses an odour of sulphuretted hydrogen over the whole place. 10. *Acqua Solfurea del Muraglione*, analogous to that of Harrogate, but more active on account of its large proportion of saline ingredients. It is in high repute in cases of gout, visceral obstructions, and cutaneous diseases, and is celebrated among the Italians for its power of relieving obesity. It rises about 100 yards outside the town, and 50 from the sea. 11. *Acqua della Rogna*, a water containing traces of sulphuretted hydrogen and carbonic acid gas, with saline matter. It is much used in cutaneous affections; hence the name by which it is designated. 12. *Acqua della Tigna*, similar to the preceding, and used for the same class of diseases.

The Neighbourhood of Castellammare abounds in delightful walks and rides, especially along the declivities of the hill above the town, which are shaded by copses of chestnut trees. In the lower outskirts of the wood lie scattered many pretty villas, several of which are let in the summer. Donkeys for any of the short excursions, 1 or 2 frs. Beautifully situated on the hill, ½ hr. from Castellammare, is the Royal Palace or Casino of *Quisisana* (ticket for palace (uninteresting) and garden to be obtained at the Palace at Naples; the park can be entered without a ticket). The palace stands on the site of a house erected by Charles II. of Anjou, who called it *Casa Sana*, from the salubrity of its climate. Ladislaus and his sister Joanna II. often made it their residence during the outbreaks of the plague of Naples. Ferdinand I., of Bourbon, modernised the edifice, and acknowledged the benefit which his health derived from this delicious residence by changing its name to *Qui-si-sana* ("here one becomes healthy"). The grounds around are intersected with paths leading to the summit of *Monte Coppola* (½ hr.) a conical hill clothed with chestnut-trees, and commanding fine views of the Bay. The royal domain, embracing the extensive forest, descended to the Bourbons of Naples from the Farnese family, whose ancestor Pier Luigi purchased the fief of Castellammare for 50,000 ducats, and presented it to his son Ottavio, when the latter married Margaret, a natural daughter of Charles V. It is now used as a shooting box. In returning from Quisisana it will take ½ hr. more to visit

The Convent of *Pozzano*, founded by Gonsalvo de Cordova in the 16th cent., and occupying the site of a temple of Diana. The wooden cross in front

of it stands on an ancient altar, discovered in 1585. The ch. contains an image of the Virgin found in a well in the 11th cent., and held in much veneration by the peasantry of the district.

Gragnano (12,278 Inhab.), ¾ hr. from Castellammare, well known for its manufactures of maccaroni and its red wine, small and poor *inn* in the village. 3 m. beyond, along a bridle road, is

Lettere (5640 Inhab.), beautifully placed on the flanks of the mountain. It preserves in its name a memorial of the epithet *Lactarii*, given once to these mountains. The hill is crowned by its ruined and picturesque castle, once a stronghold of the Miroballo family, which commands an extensive and lovely view of the Bay and of the plain from Nocera to the foot of Vesuvius, and the mountains beyond Sarno and Nola.

Monte Sant' Angelo, or *St. Angelo ai tre Pizzi*, the *Mons Gaurus*, is the central group of that ridge of mountains called by the ancients *Montes Lactarii*, from the richness of their pastures and the excellence of their milk. The highest peak of the Sant' Angelo is 4722 ft. above the sea. The ascent will take about 5 hrs., and 3 to return, which can be varied by coming down on the side of *Vico*, and driving from there to Castellammare. Guide and donkey, 5 frs. On reaching a high plateau, called the *Ripiano di Faito*, the path traverses a fine old beech forest, in which are the *snow-pits* that supply in part the town of Naples with ice in summer. On the summit, which is the highest point round the Bay of Naples, there is a small chapel, where water can be obtained. But before starting from Castellammare it will be necessary to procure *the key* of the door leading to it. The magnificent view that it commands extends from Monte Circello beyond Terracina, and the Meta on the frontier of the Abruzzi to Monte Terminio, beyond Avellino, to the Alburnus E. of Pæstum, and the mountains that stretch from the Cilento and the Gulf of Policastro towards Calabria, including the whole expanse of the bays of Naples, Gaeta, and Salerno.

Many other beautiful rides, especially one leading by Gragnano, or Pimonte, to a very large and old cypress-tree, will be easily pointed out by the donkey drivers.

Castellammare is a capital place to stay at for those who wish to visit Pompeii frequently. It is also conveniently situated as a central point from which excursions may be made along both shores of the Sorrentine promontory.

c. Castellammare to Amalfi.

Any of the following routes may be chosen, but inquiry should be made before starting as to the safety of the roads which lead over the hills.

1. By the railway to Vietri, and thence by the carriage-road along the coast.

2. By railway or the high road to Pagani, and thence on horseback by the Torre di Chiunzo and Tramonti to Maiori, where the coast-road is fallen into.

3. By the path over the Piccolo S. Angelo, a ride of about 6 hrs.; in some places the path is so bad that it will be safer to walk. This route lies through the village of *Pimonte*, over the ridge of the *Piccolo Sant' Angelo*. The view from the summit of the Pass is extremely grand, the soft beauty of the two bays contrasting finely with the wildness of the mountain. The descent on the Amalfi side winds down to the sea through wooded ravines.

4. Another, and perhaps easier route, is by a track, in 5½ hrs., which branches off to the l. at the foot of the little St. Angelo, and, after winding through chestnut woods, descends by Poggerola to Amalfi.

5. By Pimonte and the Via della Crocelle to Agerola, and thence to the fort of St. Lazaro, with lovely views and Conca.

6. By the Via delle Crocelle on the l. to the ancient *Ferriera*, or iron-works, and the valley of Amalfi.

7. By a tolerable bridle-path passing through *Gragnano* and the *Tende di Lettere* to *Monte Faito*, from whence there is a magnificent view of the bays of Naples and Salerno. From Faito Amalfi is reached by a winding descent, passing on the rt. the castle of *Fratta*, and through Ravello. This is the only route by which travellers crossing the mountains can visit Amalfi and Ravello on the same day; it will take about 6 hours. For pedestrians there is a shorter path to Ravello by *Megano* and the *Tavola di Cerito*.

On *all* these expeditions *shod* donkeys *should not be taken*. For Amalfi and the Eastern and Western Costiera, see Exc. IV.

d. Castellammare to Sorrento.

Carriages may be had at the stat.: 2 horses, 5 frs., 1 horse, 3 frs., with a buonamano to the coachman. A seat in a carriage can sometimes be obtained for 1½ fr. The distance is about 8 m.; the journey will under ordinary circumstances occupy 1½ hr.

The road from Castellammare to Sorrento is one of the finest drives in this beautiful region. It is carried boldly along the cliffs which in many places rise perpendicularly from the sea, and, like the mountains behind, are of limestone, which forms the fundamental rock on the side of the Bay of Naples. This limestone exhibits no indications of igneous action; but in several ravines the geologist will observe that the volcanic tufa has insinuated itself. The old pathway or mule-track over the mountains between the two towns is even perhaps richer than the coast-road in picturesque beauty.

On leaving Castellammare the road passes below the Convent of Pozzano, and traverses the headland of Capo d'Orlando, which gives its name to the victory gained on this coast by Ruggiero di Loria, July 14, 1299, who commanded the fleet of James II., King of Aragon, against that of his brother Frederick II., King of Sicily, commanded by Federigo Doria. The Sicilian fleet was almost annihilated, and Frederick narrowly escaped being made prisoner. Some curious species of fossil fishes, of the cretaceous or oolitic period, are found in the limestone which forms this headland. In the sea at its base rise numerous mineral springs, emitting a most fetid odour of sulphuretted hydrogen gas.

Beyond the Capo d'Orlando we reach

Vico and *Equa*, two towns separated by a deep ravine, forming one united *comune* under the name of *Vico Equense* (11,208 Inhab.—Pension:—*Pension Anglaise*, kept by Mrs. Dawes, highly spoken of, charges moderate, pleasant spring and summer residence), recalling the *Vicus Æquanus* of the Romans. The road traverses Vico, situated upon a rocky eminence, surrounded by olive-groves, which produce excellent oil. It was built by Charles II. on the ruins of the ancient city which had been destroyed by the Goths, and was the favourite residence of that monarch and of other kings of Naples. The principal ch., called the Cathedral, although there is no Bishop's see, contains the tomb of *Gaetano Filangieri*, the celebrated author of the *Scienza della Legislazione* (d. 1788). During the residence of Charles II. at Vico the ambassadors of Philip le Hardi arrived from France to demand the hand of the princess Clementia for his third son, Charles of Valois. The ambassadors, at the request of the Queen of France (Mary of Brabant), were accompanied by their wives, who were charged by her Majesty to examine the young princess, and ascertain if she had any personal defects, as her father, Charles II., had been lame from birth. The Queen of Naples considered this inquiry

derogatory to her daughter, and endeavoured to evade it, but at length consented to allow the princess to submit, on condition that she should be covered with a delicate silk robe. The wives of the ambassadors not appearing to be satisfied with this inspection, Clementia exclaimed in Latin, *Non amittam regnum Galliæ pro ista interula*, and, throwing off the covering, satisfied the ladies that she was worthy of being the wife of a French prince. She was the mother of Philip VI., who was defeated by our Black Prince at the battle of Créçy.

Beyond Vico the road crosses a deep ravine by a handsome viaduct of 5 double arches. Soon after, pedestrians fond of romantic scenery may send on their carriage, and follow a steep path on the l. which ascends to the village of *Albero*, and thence descend on the opposite side of the hill, and rejoin the high road near the ch. of Meta. The view from the top of the pass over the Piano di Sorrento will well repay the additional fatigue. From the bridge, leaving on the rt. the *Marina of Seiano*, a pretty village with a picturesque Martello tower, and some houses with arcades and flat roofs, the road ascends, amongst vineyards and olive plantations, over the *Punta di Scutolo*, whence we look down upon the whole expanse of

The Piano di Sorrento, an irregular plain of about 3 m. in length, nearly 300 ft. above the level of the sea, and protected by an amphitheatre of hills from the E. and S. winds, to both of which nearly all the other places in the Bay of Naples are more or less exposed. It is intersected by numerous ravines or picturesque winding gorges, which are worn deep by the torrents from the neighbouring mountains, and are frequently covered, where there is sufficient soil, with orange and olive trees. The peculiar position of the plain gives it all the advantages of the climate of Naples with few of its defects; its atmosphere is generally pure and dry, tempered by a regular land and sea breeze. In addition to its fine climate, the villas and farms which are profusely scattered over the plain are rich in orange-groves and vineyards, presenting to the eye the appearance of one vast garden, in which the pomegranate, the mulberry, the fig, and the apple are mingled with the aloe, the olive, the carouba, and the acacia.

All these advantages combine to render this district delightful; and it is, consequently, not surprising that a spot, peculiarly agreeable after the noise and heat and bustle and smells of Naples, should have become so popular among travellers as a summer residence. Its salubrity was fully appreciated by the Roman physicians. The Emperor Antoninus Pius was sent to it by Galen for the benefit of his health; Augustus resided here for the same purpose; Marcus Agrippa and Pollius Felix had villas in the plain, the magnificence of the latter has been recorded in the verses of Statius. Bernardo Tasso describes the air as being so serene and temperate that man almost becomes immortal under its influence. Its wine was praised by Pliny, and by several poets.

Inde legit Capreas, promontoriumque Minervæ,
Et Surrentinos generosos palmite colles.
OVID. *Met.* XV. 709.

Surrentina bibis; nec murrhina picta, nec aurum
Sume; dabunt calices hæc tibi vina suos.
MARTIAL. *X.* CX.

Surrentina vafer qui miscet fæce Falerna
Vina, columbino limum bene colligit ovo;
Quatenus ima petit volvens aliena vitellus.
HOR. *Sat.* II. IV. 55.

Descending along the steep side of the hill from the Punta di Scutolo, we enter

Meta (7229 Inhab.—Inn and Pension, *Villa di Sorrento*), at the E. extremity of the Piano, a clean and thriving town with two small sandy coves, or Marinas. The ch. of the *Madonna del Lauro*, before which the road passes, is supposed to occupy the site of a Temple of Minerva, and is remarkable for the venerable olive-trees which grow in front of it. The deep ravine of Meta,

—excavated in the volcanic tufa, here extensively quarried as building stone —one of the striking chasms which intersect the plain, is crossed by the *Ponte Maggiore*, near which an ancient cemetery was discovered.

The next village is

Carotto, stretching almost in a straight line from the hills to the *Marina di Cassano*, which carries on an active trade in fruit with Naples. Then

Pezzopiano, remarkable for its rich orange gardens. Follows

Sant' Agnello, so-called from a large ch. dedicated to that saint. About ½ m. on the rt. of S. Agnello, near the seashore, and ½ hr. from Sorrento, is the *Albergo della Cocumella*, well spoken of (see below).

Beyond S. Agnello the road passes on the l. the Villa Guarracino on the slope of the hill, commanding a noble view of the coast. It is now an hotel, deservedly called *Bellevue*. Beyond it, also on the l. of the road, is a house which is supposed to stand upon the site of a Temple of Venus. At the foot of a flight of steps opening towards the road is a gigantic myrtle-tree, which it does not require any extraordinary exercise of faith to regard as the descendant of those which were planted here in Pagan times, as sacred to the goddess; it is more than 3 ft. in girth.

e. SORRENTO AND NEIGHBOURHOOD.

The drive through the suburbs between high vineyard walls is very uninteresting, and as damp and cold in bad weather as it is hot and dusty in fine, so that the traveller is not sorry to reach

Sorrento (7194 Inhab.) *Hotels: H. Tramontano*, best; *H. della Sirene* and *H. Tasso*, all kept by Mr. Tramontano, situated close together on the cliff overhanging the sea: rooms and arrangements clean and comfortable; cuisine good; table-d'hôte; hot and cold baths, and private flight of steps to the shore, where baths are erected during the summer, and boats are kept for the convenience of visitors. Charges high, the same as at the best hotels at Naples. Arrangements can be made for living *en pension*, according to season or duration of stay.—*H. Vittoria*, kept by Fiorentino, near the entrance to the town, or the side of Vico; the approach is through an orange-grove, and in the garden is a terrace commanding a lovely view over the Bay of Naples and Vesuvius; very comfortable; charges and *pension* as at the Tasso and Sirena. *H. d'Angleterre*, or *H. Villa Nardi*, also close together and overlooking the sea, and with stairs to the shore, and a pleasant garden; comfortable and good, charges fairly moderate; arrangements for *pension* at from 10 to 12 frs. a day. Recommended for the attention paid to invalids. — *H. Bristol*, kept by Fiorentino; in a lovely situation overlooking the sea; clean, comfortable, and not dear; *pension* 8 to 10 frs. a day.—*Pension du Club de Sorrento* at the *Villa Falcon*, above the Club or Casino, with gardens and orange-groves overlooking the sea; family boarding-house; charges moderate.

At *La Cocumella*, in the Piano di Sorrento, and near the Church of S. Agnello, is an hotel, where persons can obtain good board and lodging at from 6 to 7 frs. a day.

English Ch. Services in a room at the Tramontano, Feb. to May.

Furnished Villas and Apartments may be found in abundance, varying of course in price according to the situation and accommodation required. The *Villa Rubinacci* is generally let to families, who can make arrangements, including lodging and board, by the day, week, or month. As some guide to the visitor, we may mentio

that the *Villa Correale*, with a very extensive orange-garden and beautiful view, and the *Villa Serra Capriola* in the Piano, with a good garden and access to the sea, let generally at from 300 to 400 frs. a month; the *Villa Spinelli*, for 250; besides many others at the same or at lower rates. A single suite of apartments ranges from 150 to 200 frs. a month.

With regard to *Provisions*, the oranges and the figs and honey are delicious; we have Boccaccio's authority for the excellence of the veal; the pigs are considered to justify their ancient title of *Cittadini di Sorrento;* fish is abundant; the agreeable wine of Conti is not expensive; the milk and butter are excellent. From the milk, clotted cream and cream cheese are made, as well as a favourite dish called *Giuncata* (from *giunco*, a rush), recalling both in name and in reality the *junket* of Devonshire and Cornwall, which appears from this to have had an Italian origin.

Carriages may be had at about the following charges:—

	Francs.
A light carriage, with *three* horses, from Sorrento to the Castellammare rly. stat.	8
Ditto with 2 horses.	6
Ditto to Pompeii and back (3 horses) . .	20
To Pompeii only *id.* . . .	12
To Cava, Vietri, and Salerno, *id.* . . .	25

With a buonamano of from 1 to 4 frs. to the driver, according to the length of the drive.

Horses, about 5 frs. the ride. *Donkeys*, 2½ frs. a short excursion, 5 frs. a long one (see further under the different excursions). *Boats* can be obtained at the hotels; to Capri and back with 2 oars, 8 to 10 frs.; with 4 oars, 12 to 15 frs.; with 6 oars, 20 to 25 frs. Market-boats to Naples at daybreak every morning in 3 hrs., returning in the afternoon, with a fair breeze, in two hrs.; fare, 2 frs., beside the trifle each passenger is expected to drop into the box which is handed round during the voyage to purchase masses for the souls in purgatory! During the spring months a small steamer leaves Naples for Sorrento and Capri, returning the same evening.

English prescriptions are made up by an apothecary.

Physician.—Dr. Carlo Napoli.

Sorrento Inlaid Woodwork. — Sorrento has become celebrated for its manufacture of inlaid woodwork, something of the description of that made at Tunbridge Wells, but with considerable more artistic taste. The two principal manufactures and shops are those of *Luigi Gargiulo*, near the Sedile; and of *Michele Grandville*, nearer the Tasso and Sirena hotels. Fine carving in wood may be had from *Castellani*, *T. Granelli*, and *Casola*. Sorrento has some renown also for the manufacture of *silk dresses*, *scarves*, and *stockings*, to be obtained at the shops of *Maresca* and *Castellano;* and for *silk scarves*, similar to the Roman ones, at the shop of *Miccio*, all in the Str. S. Cesario.

The Episcopal city of Sorrento has been likened to "a well-sung poem that opens modestly and improves on acquaintance." Its situation is extremely picturesque, bordered on 3 sides by deep ravines excavated in the volcanic tufa, while on the fourth a precipice descends abruptly to the water's edge. It is surrounded by high mediæval walls, and on entering the town from the E., we cross the deep ravine which forms, as it were, the ditch of the fortress, by a bridge resting on double arches, of which the foundations at least are of Roman construction.

The ancient city was the *Surrentum* of the Romans and the Συρρεντόν of the Greeks, who preserved the ancient name which commemorated its connection with the Syrens, an antiquity which may be considered modest compared with that claimed for it by its reverend historian, who declares that it was founded by Shem, the son

of Noah! There is reason to believe that part of it was destroyed by an irruption of the sea in the catastrophe which overwhelmed Pompeii; for many substructions are now visible below the cliffs on which the present town is situated, while an ancient road and extensive masses of masonry are completely covered by the water. Surrentum became a Roman colony in the reign of Augustus, and was resorted to, in imperial times, on account of its salubrious climate. In the middle ages it was an independent republic, but it subsequently fell under the power of the Dukes of Naples, and shared the fortunes of that city.

There are few objects of interest in the town. The so-called *Antiquities*, most of which are names and nothing more, consist of the substructions of a building on the cliff under the Villa Maio, called the *Temple of Ceres;* some corridors excavated beneath the Cucumella, called the *Temple of the Syrens*, and the *Caves of Ulysses;* an arch supposed to have formed part of a *Temple of Neptune;* a deep arch of fine brick masonry opening into an inner chamber, with extensive Roman walls, in the face of the cliff immediately under the hotel of La Sirena; and in the sea close by large blocks of stone, the foundations of a quay or pier; some masses of reticulated brick masonry, called the *Temple of Hercules;* three or four *bath-rooms;* the remains of a viaduct over the ravine outside the gate towards Massa; and of the *Villa of Pollius Felix*, the friend of Statius, who has described its situation and sung its praises in the 2nd book of the *Sylvæ*, on the point W. of the town; some arches and corridors, supposed to be the ruins of an *amphitheatre; bas-reliefs* and inscriptions affixed to the walls of the Sedile; and the *piscina*, at the entrance of the town, nearly opposite to the Albergo della Rosa Magra, which was repaired by Antoninus Pius, and still serves as the reservoir for the modern water supply, which is brought by an aqueduct from the mountains. It is remarkable for the musical echo of its vaults.

Sorrento is perhaps chiefly famous as the birthplace of Torquato Tasso, March 11, 1544. *The House of Tasso* is now converted into the Hôtel Tasso, but the cliff has been so much undermined by the sea, that the chamber formerly shown as that in which Tasso was born has disappeared. There are probably few material traces of the original house; a bust in one of the rooms is the only memorial of the poet himself, while an antique one of a Roman senator, in a saloon upstairs, is shown as that of his father, Bernardo. One of the bedrooms is said to have been the cabinet of the poet. The scenes, however, from which the illustrious poet drew his earliest inspirations remain unchanged, and, as we gaze on them, the mind recurs with interest to the scene when Tasso returned to this spot, after his seven years' captivity at Ferrara, disguised in the dress of a herdsman, lest his unexpected arrival should alarm his sister Cornelia, whom he was so anxious to behold again—a disguise which did not prevent that affectionate recognition of her long-lost brother which he has commemorated in one of his most touching letters. From this sister the property descended to the Dukes of Laurito. A statue of Tasso has recently been erected by public subscription in the Piazza del Castello.

About 5 min. from the market-place, up the main street, and to the l., is

The *Cathedral*, on the site of an ancient temple, with an episcopal throne, the canopy over which is supported by two marble pillars found among the ruins. There is a bas-relief of the Florentine school of the 16th cent. of Christ with the Cross, in the first chapel on rt., and some rude ones of the 12 Apostles.

Near the cathedral and in the main street of Sorrento (Strada Grande) is an elegant Loggia, called *La Sedile;* it is supposed to have been used as a place of assembly by the old aristocratic families. Over its Lombard arches is a handsome frieze, and a dome now daubed over with bad paintings. It bears the arms of the house of Anjou. It has been converted into a sort of Museum and contains a few things, amo-

which may be mentioned a mutilated Egyptian kneeling figure of black granite, with an inscription of the reign of Sethi I. the father of Rameses II. of the 19th dynasty (*circ.* 1400 B.C.), one of the best periods of Egyptian art. Also several Roman bas-reliefs and inscriptions; one represents a battle of the Amazons, another the Rape of the Sabines: together with some curious reliefs of Griffons, winged Pegasi, and Eagles, the latter of an early Christian period, 8th or 9th cent.

Church of Sant' Antonino, erected on an ancient edifice. It is chiefly remarkable for its lower ch., a favourite shrine with seafaring people, judging from the number of *ex votos* by persons saved from shipwreck. The visitor will not fail to remark, on reading the inscriptions, that many of St. Antonino's intercessions took place on the coasts of the British Islands.

The *Neighbourhood* of Sorrento is famed for its beauty, and many delightful excursions can be made from it. The ravines which encircle it offer some beautiful walks. Their wildness and gloom explain the superstition of the peasantry, who consider them to be peopled with goblins, and at night kindle a lamp in the little oratories which are built in their recesses for the purpose of scaring away the spirits, which they call *Monacelli*.

The *Excursions* which can be made from Sorrento, and especially by a pedestrian, are of great interest and beauty. Among the places within walking distance is

The *Capo di Sorrento*, 1½ m. This headland is a conspicuous object from the town, and forms the W. extremity of the bay. You follow for some way the carriage-road to Massa, and then turn into a path on the rt. which leads to the point of the Cape, the whole of which is covered with Roman remains, some of baths, and of a Temple of Hercules. The *Piccolo S. Angelo* and the *Monticchio* are also within walking distance.

To those whose time is limited, and who wish to see as much as they can of the best scenery, the following excursion is recommended. It will require about 6 hrs., and lunch should be taken. Donkeys, 5 or 6 fr. The first point is the *Deserto* (2½ m.), formerly a large Franciscan monastery, but now converted into a School of Arts and Agriculture. It is built on one of the elevated points of the mountains behind Sorrento, and commands a magnificent view of the two bays, Capri, the hill of S. Costanzo, the plain and town of Massa, Sorrento, and its Piano. The roof of the building is the point from which to enjoy this view. From the Deserto we ride to the pretty village of *S. Agata*, and thence to the *Telegrafo di Mare Cuccola*, along a beautiful road, the finest point in which is a rocky headland, called *Sopra la Vaccina*, about 10 minutes' walk from the telegraph; it commands the small bay of Positano, the Conti de' Fontanelli, the rich plain of Sorrento, and the bays of Naples and Salerno. From this point ascend to the *Piccolo S. Angelo*, and then descend through the orange and olive groves to near the Hôtel Belvedere, 10 minutes' walk E. of Sorrento.

Pleasant short excursions may be made to the villages of *S. Agata*, already mentioned, and *Torca*. This last village is supposed to occupy the site of the Greek city of *Theorica*, celebrated for its temple of Apollo, and still the scene of an annual religious festival, to which the peasantry walk in procession from Sorrento, precisely as their ancestors did to the temple of the Greek divinity. The ancient custom of the inhabitants to supply the persons who join in the procession with bread and wine is still binding on their descendants. Torca is at a considerable elevation, and overlooks the western portion of the gulf of Salerno.

The ride to the *Conti de' Fontanelli* (1 hr.), a chain of hills commanding a beautiful view, is very pretty. Farther on is the *Arco Naturale*, a picturesque natural arch, of which part only remains. The view comprises within its range, on the Salerno side, the islands of the Syrens, the coast of Amalfi, the site of Pæstum in clear

weather, and the promontory of Licosa in the distance.

Another favourite ride is to *Arola* and the *Camaldoli*. Arola, a picturesque village, with a ch. upon a hill, is reached in about 2 hours. W. of it is *Pergola*, near which is a cliff commanding an extensive panoramic view of the Plain of Sorrento and the Bay of Naples. On the S.E. is *Sta. Maria a Castello*, 4 hours, approached through a chestnut forest, and situated on an eminence commanding a glorious view of the Amalfi coast and of the Bay of Salerno. From one of the projecting rocks near it one looks down almost perpendicularly upon Positano, which stands at least 2000 ft. below. A long winding descent by stairs leads to it from S. Maria a Castello. On the 15th of August, when there is a great *Festa* at Positano, parties from Sorrento go to S. Maria a Castello to look down in the evening at the illumination at the former town, which seen from this spot has a magic effect. The suppressed convent of the Camaldoli, now belonging to the Giusso family, is about half an hour's walk from Arola, through a chestnut-wood. Those who wish to vary their ride back to Sorrento may return by the pretty village of *Albero*, and thence descend to Meta.

The walk or ride to *Scaricatoio* (2½ hrs.), the little landing-place on the Bay of Salerno, is also full of beauty. The most direct road ascends through lanes, planted on each side with orange and olive-trees; but another, about 1 m. longer, by the Conti de' Fontanelli, is more interesting. The distance is about 3 m. to the Conti di Geremenna, which is the lowest part of the chain, and from which there is a splendid view over the Bay of Salerno, the Galli Islands, and the opposite coast from Eboli to Cape Licosa, with the whole of the Piano di Sorrento on the other side, and Vesuvius and Naples in the distance. The descent from the top of the ascent to Scaricatoio is very rapid, and the road so bad that it had better be performed on foot, which will require three-quarters of an hour.

Boats may be hired at Lo Scaricatoio for *Amalfi*.

The ascent of *Monte Sant' Angelo* can be accomplished from Sorrento; but one can only ride as far as *Moiano*, whence the steep ascent on the bare side of the mountain must be made on foot. After reaching the plateau of the beech forest the mules may again be remounted, where there are immense pits or reservoirs for the snow, used at Naples in such large quantities, which will be well worth visiting. As the excursion will occupy the whole day, the traveller should start early, and carry his provisions with him.

Another interesting ride of about 3 hours is by a mule-path over the mountains to the S.W. of Sorrento, to the *Marina di Nerano*, supposed to derive its name from a temple of the Nereids, a picturesque cove near the entrance to the Gulf of Salerno, below Mt. S. Costanzo. At this place a boat may be procured to visit the ruins at *Crapolla*, a wild and picturesque recess in the mountains about 3 m. farther E. On our way we have a fine view of the *Islands of Vivara and of the Syrens*. Crapolla may have derived its name from an *Ara Apollinis* which stood hereabouts. Close to the landing-place there are ruins of reticulated masonry, with a well in the centre, and some vestiges of an aqueduct. On a precipice near them, but higher up the hill, are the ruins of the ch. of S. Pietro and its little convent. The ch. is built in the style of the Roman basilica, the 8 columns which separated the nave from the side-aisles being connected together by a series of arches. Of these columns, which are now fallen and broken, 6 are of Greek marble, and 2 of granite; there is no doubt that they were taken from an ancient temple. The outer walls are in part formed of coarse earthen vases, resembling those of the Circus of Romulus at Rome, and were introduced for the purpose of diminishing the weight of the building. The interior still retains traces of paintings. An inscription on the W. wall records the repair of the church by an Abbot Bartolommeo, in the year 1490. Good pedestrians may return from Crapolla to Sorrento by ascending to Torca and S. Ag-

but the path is very steep and rough, and the best plan for those who are not good walkers will be to make the excursion the reverse way, and ride from Sorrento, through S. Agata, to the beginning of the descent to Crapolla, which must be made on foot, the donkeys being sent on to Nerano to wait one's arrival there. At Crapolla a boat can be had to go to Nerano. The Islands of the Syrens (p. 270) may be visited from Crapolla, from which they are distant about 1½ m.

Another excursion of great beauty, which can now be made in a carriage, is to *Massa Lubrense* (3½ m.), and from there on donkeys to the *Punta della Campanella* (1 hr.). The carriage-road winds through olive-groves by the side of the mountain, crossing the deep ravines which intersect this portion of the coast. The scenery which it commands is of great beauty; the view of Sorrento and the Piano from Capodimonte is unrivalled even in Southern Italy. About ¾ hr.'s walk on the old road to Massa is the *Villa Sersale*, in a lovely valley, having fine views over the sea and Capri, and with some of the most magnificent pine-trees about Naples. The town of *Massa* (8296 Inhab.) still retains its ancient name. It is nearly a mile in length, and is situated on a height overlooking the Bay, and terminating in the point called the Capo di Corno, the name of Capo di Massa being given to the well-defined headland which bounds the Bay of Massa on the N.E. The rocky islet called *La Vervece* lies about midway between these headlands. Massa contains some relics of its Roman period in the remains of an aqueduct and other edifices, on the road leading to the Marina; and the ch. of San Francesco is supposed to occupy the site of a temple of Juno. The Cathedral has a good detached bell-tower; in the sacristy are portraits of the bishops from the 15th cent. The Rocca, a ruined fortalice, on the hill W. of the town, is a very picturesque object. A very steep but well paved descent leads to the sea-side. On the Capo di Massa, to the W., is a high square tower. Massa was the headquarters of Murat during General Lamarque's operations against Capri in 1808.

The shortest sea passage to Capri (6 m.) will be from the Marina of Massa, where boats can always be procured.

A ride of 6 m. will bring us from Massa to the extremity of the peninsula, the *Punta della Campanella*, the *Promontorium Minervæ* of the ancients, and the site of the temple which Ulysses, as we are told by Seneca and Strabo, erected to that goddess. This noble headland derives its modern name from the bell (*campanella*) which was always hung in the watch-towers erected on this coast by Charles V. in the 16th cent. to guard it from the incursions of the Barbary pirates. These bells gave the inhabitants notice of impending danger on being struck with a hammer (*martello*), a device to which we owe the term *Martello tower*. This tower commands a fine view of the island and coast of Capri. It is covered with myrtles, while the sides of the cliff below are clothed with olive-trees. For more than 1 m. before reaching the point we pass over an old Roman way. At the point itself there are several remains of tombs and other buildings. The depth of water round the point is from 30 to 60 fathoms. A lighthouse, having a fixed light, was erected of late years at the base of the Martello tower, very useful to the numerous steamers on their voyages to the coast of Calabria, Messina, and Malta. The distance of the promontory from the E. point of Capri is 3 m. The depth of water between these lofty headlands is from 60 to 80 fathoms. There is a sunken ledge of rock in mid-channel, but at so great a depth as to offer no danger to the largest ships.

The return from the Punta della Campanella to Sorrento may be varied by the Madonna della Neve, an insulated chapel commanding fine views, Sant' Agata, and the Deserto.

Before leaving Sorrento the traveller will do well to visit some of the orange and olive plantations which form so important a feature in its picturesque beauties and in the agricultural prosperity of the country around. One of

the most convenient for this purpose will be the Giardino Cogni, near the Old Massa gate, where he will see lemon-trees of gigantic size, with olive-trees equally luxuriant. It is in a very picturesque situation at the base of a vertical limestone cliff, several hundred feet high, which is rent by an immense natural fissure, through which in rainy weather an abundant cascade falls. The landlord of the *Sirena* will obtain for the visitor the necessary admittance.

Amalfi, Salerno, and Pæstum may be visited from Sorrento.

The *Geology* of the country we have been visiting will not be without interest to the scientific traveller. The principal mass of the elongated ridge which extends from Cava to the Promontory of Minerva, with the island of Capri, consists of a white and grey limestone rock, of probably two ages, the Oolitic and Cretaceous periods. To this succeed in the western portion, from the Pass of the Conti de' Fontanelli (S. Agata, Il Deserto, Monticelli, and in the cuttings for the new road to Massa, &c.), beds of the argillaceous marl (Galestro) and of grey micaceous limestone and sandstone (*Pietra serena* and *P. forte*), in every way similar to those rocks so abundant about Florence. In the depressions between the secondary eminences large masses of volcanic tufa, similar to that of the environs of Naples, have been deposited. This igneous rock forms the whole surface of the Pianos of Vico, Meta, and Sorrento; it is to this rock that is mainly due their exceeding luxuriance in an agricultural point of view. This tufa attains a considerable elevation; overtops some of the passes between the gulfs of Sorrento and Salerno. The whole of the vertical cliffs which overlook the sea from N. of Sorrento to Vico are formed of it. As there are no traces of craters, we must conclude that the materials of which this tufa is composed were vomited under water, before the elevation of the promontory. All the deep ravines about Sorrento are excavated in this volcanic deposit. In several points this tufa is covered with a loose pumiceous conglomerate of comparatively recent age. No traces of the Tertiary marine marls, so common along the coast of Italy, have shown themselves, to our knowledge, at the surface on the Promontory of Sorrento.

f. Sorrento to Amalfi.

There are 4 ways of reaching Amalfi from Sorrento.

1. The first through *Santa Maria a Castello*, from whence, descending towards Positano, a path branches off on the l. to *Monte Pertuso*, and, after passing through *Praiano*, joins that from Agerola to Amalfi. It is picturesque, but impassable for shod donkeys; indeed a considerable portion of it must be travelled on foot.

2. From Sta. Maria a Castello there is another path to Agerola by the *Passo del Lupo*, an immense flat mass of rock, which affords no safe footing for animals. This path skirts the perpendicular precipices of Mte. S. Angelo, and must be travelled on foot.

3. Ride to Scaricatoio (6 m.); and thence by boat (4 oars, 10 fr.), to Amalfi (2½ hrs.). Positano is one of the most striking objects seen in the voyage. Farther eastward, clustered together above the Punta di Vettica, are Vettica Maggiore, Praiano, Furore, and the bold headland of Conca. Beyond are Vettica Minore, Lone, and Pastena; the lofty mountains which back Amalfi on the N. crowned by Campodonico, Scala, and Ravello. If the weather is rough, it is better to land or embark at Positano.

4. By sea, all the way round the Punta della Campanella, in a six-oared boat, which will cost, if left at Amalfi, about 30 francs. As it will require 6 hrs., and more if it be connected with other visits along the coast, an early start ought to be made. In fine weather it is a most enjoyable expedition, affording an easy way of visiting on the way the Capo di Sorrento, the Marina of Massa, the Punta della Campanella, Nerano, Crapolla, Positano (all these places are separately described), and the Islands of the Syrens, inside of

which the boat will pass after leaving Crapolla.

The *Islands of the Syrens*, the *Insulæ Syrenusæ* and *Syrenum Scopuli* of Virgil, are now called *i Galli*, a name in which some antiquaries have recognised an allusion to the forms given to the Syrens by the ancient poets and sculptors, while others with more probability regard it as a corruption of *Guallo*, the name of a fortress captured by George of Antioch during the war between King Roger and Amalfi in 1130, and supposed to have been situated on one of the islands. They are three in number, lying off about 1 m. from the nearest part of the mainland, the Punta S. Elia, about 6 m. from the Punta della Campanella, and about 10 from Amalfi. Midway between them and Crapolla is a rock, called the *Scoglio di Vivara*. Strabo describes them, and suggests the probability of their having formed part of the Sorrentine promontory before they were torn from it by some great natural convulsion. The largest or E. island is now called *Isola Lunga*, or *Isola di San Pietro*, from a ch., dedicated to that saint, which once existed on it; there are also traces of Roman buildings; the landing bad; the second, *Il Castelletto*, from a tower upon it, reached by a road from the landing-place; the third, and smallest, from its shape, *Isola Rotonda*. The republic of Amalfi used them as state-prisons; many of its Doges, who made themselves noted by their tyranny, having been condemned to a life of exile on these desert rocks. In 1038 Doge Mansone III., who had driven his brother Giovanni from the ducal throne four years before, was expelled by him, and, after having had his eyes put out, was confined as a prisoner here until he obtained permission to end his days at Constantinople. In the time of Robert Guiscard the command of the castle on the larger island was confided to Pasquale Celentano, a native of Positano, who fortified the three against the attacks of pirates by building two towers, and surrounding them with walls and bastions. At present they are entirely deserted, and, though their broken outline makes them such picturesque objects from a distance, they will be found on a near approach to be barren and desolate. If we except the bones which Virgil mentions as whitening the rocks on which the Syrens lured their victims to destruction, his description is still applicable to them:—

Jamque adeo scopulos Syrenum advecta subibat,
Difficiles quondam, multorumque ossibus albos,
Tum rauca assiduo longe sale saxa sonabant.
Æn. v. 864.

The fishermen of the coast occasionally land upon them, and in heavy weather find a refuge under their lee. The water is deep all round.

g. Sorrento to Capri.

The island of Capri can be very conveniently visited from Sorrento, either by means of the *steamer* from Naples, calling about 11 o'clock (in fine weather) on its way to the Blue Grotto and the Marina at Capri, or by *boat*, the latter being the more preferable mode. The distance is about 9 m., and the voyage will occupy 2 hrs. in fair weather. The price of boats has been already given, but if the traveller can make a bargain for himself with the boatmen without the intervention of the hotel people, he will be charged less. If the traveller intends to return to Sorrento the same night, he must make an early start. It will be far better, however, if possible, to spend at least one night at the island. It must be remembered that the Blue Grotto can only be seen on a calm day, and that though the mornings are still, the wind often rises in the afternoon. If pressed for time, the best way is to go direct from Sorrento to the Blue Grotto, and land at Capri afterwards, but it must be ascertained beforehand that the little boat is in waiting outside the Grotto to take the traveller in.

On leaving Sorrento we first double the Capo di Sorrento, near which the visitor may see the extensive substruction of the Villa of Pollius Felix, and then coast to the Marina of Massa, distant 6 miles in a straight line from Capri. Here the sea-breeze begins to be felt,

coming through the Strait of Capri, and we hoist sail and steer a direct course for the Marina of Capri. The views of the coast, as far as Cape Minerva, and of the precipitous cliffs of the island before us, are very fine. There are only two places in the island where a landing can be effected with safety, the principal one on the side of Naples and Sorrento, the *Marina Grande*. On the approach of strangers the peasantry bring down donkeys and portantine to the beach for hire, and, as the continual ascents are excessively fatiguing, the traveller will do well to secure their services.

h. The Island of Capri.

(4007 Inhab.) *Hotels:* the best are in the village of Capri, about ½ hr. from the landing-place. *H. Quisisana*, kept by Mrs. Clark, the widow of an English physician, a very well-situated house, clean and comfortable; charges moderate; *pension*, 7 to 8 frs. a day.—*H. de France*, kept by Astarito, well situated, especially for winter; very obliging landlord, and good cook; charges very moderate; *pension*, 5 to 6 frs. a day.—*H. Victoria*, or *Pagano*, kept by Pagano, on the outskirts of the town, much frequented by artists; civil landlord, and good fare; charges moderate; *pension*, 6 to 7 frs.; the garden contains the well known and often painted palm.—*H. du Louvre*, conveniently near the Marina; kept by an Englishman; clean; table-d'hôte after the arrival of the steamer, 4 fr. 50 c., including poor red Capri wine; *pension*, 6 frs. a day.—*H. Royal*, beautifully situated on the saddle of the island, well adapted for a residence in spring and autumn. *H. Tiberio*, in a good situation; some of the rooms commanding a lovely view over the Bay and towards Naples; *pension*, at 7 to 8 frs. a day.

Medical Man, Dr. Cerio, highly spoken of for his skill and attention to invalids; speaks English and French. An English physician, Dr. Green, resides with his family at Anacapri, and is always ready to give his advice. *Post and Telegraph Office* in the village; letters sent and delivered daily, except in bad weather. *Horses*, 5 frs. a day. *Donkeys*, 3 frs. a day, with buonamano. *Guide*, 4 frs. a day; unnecessary, unless time is limited. *Boats*, 1½ to 2 frs. an hour; a bargain should be made beforehand.

The island of Capri is little more than a huge block of limestone, broken off from the promontory of Sorrento. It is 10 m. in circumference, 3½ m. in length, and 2 in breadth at its W. portion, and is divided about the middle into two mountain-masses, of which that on the W. is the loftiest, its highest peak, Monte Solaro, rising to nearly 1800 ft. above the sea. The E. division is about 860 ft. in its highest part, and terminates in cliffs which plunge precipitously into the sea. The village of Capri is situated in the depression between the two mountainous portions of the island; and that of Anacapri on the table-land that slopes from the highest part of the island to the N.W. point.

The geological structure of the island is similar to that of the adjacent promontory, and is formed of whitish-gray limestone, of the cretaceous period. The surface of the fertile depression in the centre, which rests on Eocene sandstone and marl, is covered with volcanic ashes and white pumice. The marine mollusca on the rocks are very varied, and offer a wide field to the zoologist. For the sportsman there is little to do, except when the quails pass in May and September. The flora differs little from that of the mainland. Notwithstanding its wild and rugged aspect, it is in parts extraordinarily fertile; and every atom of soil being carefully cultivated, it produces abundant crops of oranges, olives, grapes, and other fruit. Its wine, especially the white, is justly celebrated. It supplies the Neapolitan market with great quantities of fish, and in the spring and autumn with quails. These birds arrive in May and September from the S. in incredible numbers, and are caught in nets placed across every chasm and ravine. The bishop of the island is humorously called the "Bishop of Quails," the chief part of his revenue being derived from the capture of these b

The *Climate* of Capri is very fine and salubrious, far superior in many respects to that of the mainland, and especially so in the matter of temperature; for though the days may be as warm, the nights are never so cold, and the rapid change at sunset, so productive of fever, is not to be feared. In the winter the island is protected from the cold N. and N.E. winds by the wall-like precipices of Anacapri; and in the summer it is cooled by the regular daily breezes, chiefly from the W. (the *maestrale*). The only annoyance is from the S. wind (the *scirocco*), which, however, though oppressive and stifling, is not probably generally injurious; it seldom lasts, too, more than 3 days. Admirably suited, however, as the climate of Capri is, both in summer and winter, for a health resort, there have been drawbacks which rendered the island an undesirable residence, at any rate in winter, for invalids; one being the absence of good medical advice, and the other a want of the comforts necessary for a person thoroughly out of health; the hotels not being well suited for invalids, and there being no villas which could be fitted up for the purpose. As, however, there is now resident on the island a medical man, Dr. Cerio, who is very highly spoken of, and the accommodation in the hotels is improved, these drawbacks are less serious than they were.

Capreæ, as it was called by the Romans, was, according to a tradition transmitted by the Latin poets, early occupied by the Teleboæ, a colony from the coast of Acarnania. The features and forms of the modern inhabitants are some proof of their claim to be considered as the direct descendants of these Greek ancestors. With Neapolis it passed to Rome, but little is known of its history till the time of Augustus, who, having met with a favourable omen on landing at the island, took a fancy to it, and obtained it from the Neapolitans, to whom it then belonged, in exchange for the richer island of Ischia. He embellished it with palaces, baths, and aqueducts, and spent four days in it a short time before his death. It is, however, with the name of the second Cæsar that Capri is chiefly associated, and though we need not implicitly believe the stories of the atrocities of Tiberius, as told in the pages of Tacitus, Juvenal, and Suetonius, there is abundant evidence on the island itself of the 10 years of continued residence of that emperor. Little interest attaches to the subsequent history of Capri. In the 8th cent. it became the property of the Roman See, and subsequently suffered severely from the raids of Mussulman pirates. At the beginning of the present cent. (1806), it was seized by the English under Sir Sydney Smith, who left a small garrison in it under Col. (afterwards Sir Hudson) Lowe, Napoleon's jailer at St. Helena; he, however, was forced to surrender at the end of 1808 to a superior French force.

On the way up to the village of Capri, we pass on the rt., near the bottom of the steps to Anacapri, the *Ch. of S. Costanzo*, the principal one on the island, with 4 columns of giallo antico and cipollino, from some old ruins close by. The village itself lies in a white line along the central ridge of the island, the domed roofs and terraces of the houses giving it a very Oriental look.

The chief objects of interest in the island are the so-called *Antiquities*, consisting chiefly of the ruins of the 12 palaces built by Tiberius, and dedicated to the 12 superior divinities, but as every building which he erected was razed to the ground by order of the Senate at his death, it is not surprising that they now present little more than masses of shapeless ruins—everything of value in the form of sculpture having been removed to the Museum at Naples. The antiquary, however, would be well repaid for further researches, as the ground has been indifferently explored; the peasants, in planting their vines, often stumble upon fragments of frescos or mosaic pavements. Great difference of opinion exists among antiquaries with regard to the identity of many of the existing ruins with the villas of Tiberius. We

shall follow Mangoni's views on the subject, referring the traveller who is desirous to have further details to his learned but somewhat tedious 'Richerche sull' Isola di Capri' (2 vols. 12mo. 1834).

The most important ruins are situated on the summit of the hill of *Lo Capo*, or *Sta. Maria del Soccorso*, at the E. extremity of the island, about ½ hour's ride from the village. We first reach on the rt. a restaurant, close to which is *Il Salto*, or the Leap, a rock rising perpendicularly above the sea, and identified with the *Saltus Caprearum*, whence, according to Suetonius, the victims of Tiberius were precipitated into the sea. A wall has been built, so that the visitor can look over the precipice. A few paces farther on to the rt. are the ruins of the old *Pharos*, which used to light the grain-laden vessels from Egypt on their way through the straits to Puteoli. It was thrown down by an earthquake a few days before the death of Tiberius, but was rebuilt; its foundations, in excellent brickwork, still remain. A bas-relief was found here, representing Lucilla and Crispina, the sister and wife of Commodus, who banished them to this island for their participation in the conspiracy of the senators against his life, A.D. 185. There are magnificent views from this point; sometimes the temples of Pæstum are visible. A few steps farther up the cliff, and we reach the *Villa Jovis* or *Villa di Timberio*, as it is called by the natives, built by Augustus, and in which Tiberius secluded himself for nine months after he had suppressed the conspiracy of Sejanus. Very extensive substructions exist here, extending to the very edge of the precipice; several rooms offer traces of painting and of mosaic pavements, stairs, &c. One corridor is very curious from its mosaic being on an inclined plane, and communicating with stairs in zigzag. In other directions are masses of ruins, which are considered to be those of a temple, a theatre, and baths. On the highest point of the plateau is the small chapel of *S. Maria del Soccorso*, where a so-called hermit keeps a visitors' book, in which for a small fee those who wish can record their names. It is worth while to rest a few moments here and enjoy the view. "Few landscapes can compare in extent or beauty with the view on which Tiberius must have looked. The promontory of Massa lies across the blue reach of sea, almost as it seems under one's hand, yet really a few miles off, its northern side falling in brown slopes dotted with white villas to the orange-gardens of Sorrento, its southern rushing steeply down to the hidden bays of Amalfi and Salerno. To the right the distant line of Apennine, broken by the shadowy dip that marks the plain of Pæstum, runs southward in a dim succession of capes and headlands; to the left the sunny bow of the Bay of Naples gleams clear and distinct through the brilliant air till the broken mass of Ischia leads the eye round again to the cliff of Anacapri, with the busy little Marina at its feet."

In returning from the Villa Jovis a path, 10 min. from the summit, leads through the *Val di Metromania*, to the *Punta* of the same name called *Matrimonio* by the natives. Here is a magnificent opening in the rock, called the *Arco Naturale*, next to the Blue Grotto the most remarkable natural feature in the island. A winding staircase leads to the *Grotto di Metromania*, a natural cave, which had been converted into a Mithraic temple; the walls are lined with Roman masonry, and in a niche at the far end was found a bas-relief of the Eastern deity, the memory of whose worship is still retained in the modern name of the place: it is now in the Naples Museum. Beneath it was a Greek inscription, in which one Hypatus bewails his approaching death at an untimely age. Close by are two conical hills called the *Tuoro grande e piccolo*, which are supposed to be the *Taurubulæ* alluded to by Statius. The ruins on the *Tuoro grande*, upon the top of which is a telegraph station, are supposed to belong to the second palace of Tiberius. The S.E. point of the island, beyond these hills, is the Punta Tragara.

The remaining palaces are thus

identified. The ruins at a spot called *L'Unghia Marina*, W. of the landing-place of that name, mark the third. On the hill of *San Michele*, near the N. side of the island, and which is covered with an extensive mediæval fortress, some massive walls, a long corridor, and remains of substructions of dwellings, and baths, mark the site of the fourth palace. Some traces of the ancient road still exist. On the S. of the town of Capri, near the *Camerelle*, now occupied by the Hôtel Quisisana, is a long row of arches, which were probably the foundations of a road from the Castiglione to the Tragara; and some ruins are considered to be the *Spintriæ* and *Sellarii*, which Suetonius describes as the *sedes arcanarum libidinum*, and of which Tacitus remarks, *tunc que primum ignota ante vocabula reperta sunt Sellariorum et Spintriarum, ex fœditate loci, ac multiplici patientia.* The infamous medals found among the ruins are known to numismatists as the Spintrian medals. A short distance beyond the Camerelle, the ruins at *Castiglione*, on the slope and at the base of the hill of the *Castello*, on which is a dismantled fortification, mark the site of the fifth palace. Between the Camerelle and the cliff on the S. is the *Certosa*, founded in 1371 by Giacomo Arcucci, a native of the island and secretary to Joanna I. It was the headquarters of the English garrison from 1806-1808, and is still used as a barrack. The tomb of its founder is still to be seen in its ch., but much mutilated. The *Truglio*, on the W. of the town of Capri, is supposed to be the site of the sixth; the statue of Tiberius now in the Vatican was found in the extensive ruins near this spot. The seventh palace is placed at *Aiano*, on the descent to the beach, where 5 vaults are to be seen, in which were found 8 columns of giallo antico and cipollino, 4 of which decorate the ch. of S. Costanzo. *Campo di Pisco*, also near La Marina, has several ruins, which can only be examined by descending into them by means of a ladder. Beyond it is *Palazzo a Mare:* at the W. extremity of the landing-place are the extensive remains ascribed to the eighth palace, from which valuable sculptures and marbles were dug out in the last cent.; among others, the altar to Cybele, now in the British Museum. At *Le Grotte*, in a vineyard called *Sopra Fontana*, on the road from Capri to La Marina, are subterranean reservoirs, the water in which deposits a blue argillaceous powder, which is supposed to have been used by the imperial potters in the manufacture of their *vasa myrrhina*.

On the W. of this Marina Grande rises the almost vertical wall of the limestone precipice which separates the elevated table-land of *Anacapri* from the E. part of the island. The only way formerly of reaching Anacapri was by the ascent of 535 rude steps, cut in the face of the rock, and constructed probably in times anterior to the Roman rule. The donkeys are trained to ascend and descend them without riders, and the traveller who is unable to incur the fatigue of doing so on foot can be carried in a chair or *portantina*. They may now, however, be avoided altogether, as a very good carriage road, going along the face of the cliff, has been constructed from one extremity of the island to the other. It was finished in 1874, and is a great engineering feat. The views from it are most beautiful. The summit of the steps is called *Capodimonte*. Thence we either descend to the village and to the W. end of the plain, or follow a path on the l. to some ruins, now planted with a vineyard, said to mark the site of the 9th palace. Just above them, hanging over frightful precipices, and commanding entirely the ascent from the lower part of the island, is a ruined mediæval castle, commonly called the *Castle of Barbarossa*, from its having been stormed by that corsair when he made a descent on the island in the time of Charles V. Two of its round towers are still nearly perfect, and from their battlements there is a most striking view of the precipice below them. The path becomes steeper and more broken till it reaches the summit of *Monte Solaro*, which commands a most extensive panorama, the loveliest among the many lovely views to

be obtained from Capri. The summit, crowned by the ruins of a fort built by the English, may be reached in about an hour from Anacapri (a boy will show the way for a trifle). The last half-hour is fatiguing on account of the rolling stones. On the E. of Monte Solaro is the little chapel of *S. Maria a Citrella*.

Returning to the top of the steps a steep descent brings us to the village of *Anacapri*, where refreshments can be obtained at the *Albergo* and *Restaurante Barbarossa*, both at the entrance to the village. There is Eng. Ch. Service held at the *Villa Simioli*. In the ch. of the suppressed convent of *St. Theresa* is a pavement of painted tiles, representing the Creation of the World, after the design of *Solimena*. Some ruins on the W. of the village, on a high ground called *Monticello*, and ¼ m. N. at a spot called *Timberino*, are supposed to mark the sites of the 10th and 11th palaces of Tiberius; and the 12th is placed at *Damecuta*, near Punta di Vitareto, the extreme N.W. point of Capri. From extensive, though shapeless ruins, still existing at the latter place, which seems to have been artificially cut into a large square flat, from the numerous fragments of mosaic pavements, fresco plastering, marbles, and broken columns scattered all over the ground and stuck into the walls that divide the fields, it is argued that this villa was the next in importance to the *Villa Jovis*. The sweet-brier grows most luxuriantly in all the narrow lanes about the place. It was probably from this palace that there was a descent to

The *Grotta Azzurra*, or *Blue Grotto*, which lies about midway between the Marina Grande and the Punta di Vitareto, the N.W. extremity of the island. Special small boat for visiting the grotto, to hold one or two persons, 2 frs. There is also a tax of 1 fr. 25 c. charged by the Municipality for each person visiting the grotto. If the visitor intends to amuse himself with the sight of the diminutive boatman who accompanies him swimming in the water, he had better make a bargain beforehand; 1 fr. will suffice. A calm day should be chosen, as the grotto can only be entered when the sea is tranquil; when the wind blows from the N. or E. it is scarcely accessible. The best time is from 10 to 12 in the morning, as there is then less chance of wind, and the light is better adapted for displaying the wonderful effect of colour. On the way we pass the *Grotto of the Stalactites*, which takes its name from the long stalactites which hang from its roof; the entrance to it is so low that it must be entered by swimming: and the *Baths of Tiberius*, before referred to as the supposed remains of the 8th palace. Here may still be seen the half of an immense caldarium fronting the sea, a wall jutting out into the waves, and at its base the sea-bath itself. On reaching the entrance of the *Blue Grotto*, ¾ hr. from the Marina, the traveller must lie down in the bottom, while the boat is pushed in under the rocky arch, which is only 3 ft. high, and so narrow that it might easily escape attention amidst the rough precipices which meet the eye on either side of it. The entrance being passed, the traveller finds himself in a fairy scene which justifies the poetical creations of the Arabian Nights. The smooth water and the walls and roof of the grotto assume a most beautiful ultramarine colour, which, no doubt, is produced by the light from without entering the water, and being refracted upwards into the grotto. The light is not diminished and the blue assumes a deeper hue when the entrance is half-blocked up by a boat coming in. Any object immersed in the water assumes a most beautiful silvery hue. In order to accustom the eye to the colour, and appreciate all its beauty it is necessary to remain in the grotto at least 20 min. The length of the grotto is 165 English ft.; the breadth, in the widest part, is about 100 ft.; the highest part of the vault is about 40 ft. above the sea-level; the depth of water is about 8 fathoms. About the middle, on the rt., is a kind of landing-place, leading to a subterranean passage with broken steps, which becomes lower as it ascends, and seems

to be closed at the extremity by a square stone, beyond which no attempt has been made to trace it. Mangoni, who was the first in our time to publish a scientific account of the grotto, supposes that this passage communicated with the ancient villa at Damecuta on the heights above, and that the grotto may perhaps have been used as a bathing-place. The subsidence of the land, which has evidently taken place on the shores of the island, must have made the entrance of the cavern lower than it was in Roman times.

The common story is, that the grotto was unknown till the year 1822, when it was discovered by two Englishmen, or, more truly, by a fisherman of the island, called Ferrara, whose claim to its discovery was acknowledged by the Government, who settled a small pension upon him. But there is ample evidence that it was known, not only when Addison visited Italy in the last cent., but as far back as 1605, when Capaccio mentioned and described it. It is quite possible that it may have been forgotten, at a time when travellers were not numerous, and when the natural wonders which surround them were little known or appreciated by the Neapolitans themselves.

Continuing round the island, we may visit the

Passaggio e Grotta Verde, or *Green Passage* and *Green Grotto*, on the S. of the island, nearly 1 m. W. of the little landing-place, or Marina piccola, of Capri. Both are greatly inferior to the Grotta Azzurra in interest, and little else than an inconsiderable cavern in the limestone rock. First comes the Passage, which admits a boat, and cuts through a narrow projecting headland, on issuing from which into the open sea, a few hundred yards beyond, is the Grotto, which is very accessible, being at least 20 ft. high at the entrance. A few minutes after one has entered either the Passage or the Grotto, their roofs and sides assume a dazzling green colour. The rocks below the water assume, on the contrary, the appearance of dark polished brass. The best hour for seeing them is from 11 to 2 o'clock.

From the Marina Piccola, a path leads to Anacapri.

Beyond are

I Faraglioni, 3 high rocks which stand in the sea near the Punta Tragara on the S.E. extremity of Capri. Boats pass under one of them through a large natural arch. Around are many ruins under water. N.E. of them is the *Monacone*, a rock, supposed totbe he small isle of Apragopoli, on which was buried Masgaba, the favourite of Augustus. There are some remains of ancient walls.

The visit to the Blue Grotto will require about 2 hrs.: the whole tour of the island in a boat from 3 to 4 hrs.

To Naples, 15 m., *steamer* daily in the afternoon, weather permitting. It can also be reached direct from Capri in about 3 hrs., if the wind is favourable: boats, with 4 oars, 15 frs., with 6 oars, 20 frs. A market-boat leaves on Mondays and Fridays, returning from Naples on Tuesdays and Saturdays; and fish-boats leave every day. A sailing mail-boat runs daily between Naples and Capri, leaving the island early in the morning, and returning the same afternoon (2 fr.).

Amalfi can be reached in about 6 hrs., in a boat (30 frs.), and Ischia in about the same time (30 frs.), if the wind is fair. The Capri boats are very good, and the sailors the most experienced in the Bay.

EXCURSION IV. — AMALFI, SALERNO, AND PÆSTUM *viâ* NOCERA AND LA CAVA.

a. *Preliminary Hints.* b. *Naples to Amalfi viâ Nocera, La Cava, and Vietri.* c. *Amalfi and Neighbourhood.* d. *Salerno.* e. *Salerno to Pæstum.* f. *Pæstum.* g. *The Lucanian Coast.*

a. PRELIMINARY HINTS.

This excursion may be made by itself, or in conjunction with that to Sorrento and Capri. If the latter course be chosen, the following is the best combi-

nation:—1st day, Salerno; 2nd day, Pæstum; 3rd day, Amalfi; 4th day, Sorrento; 5th day, Capri; 6th day, return direct to Naples, or by Sorrento to Castellammare; or Capri may be reached direct from Amalfi. For those, however, who wish to make this excursion by itself as quickly as possible, the following is the best plan:—1st day, Naples to Vietri by train; thence drive to Amalfi, and on to Salerno. 2nd day, drive from Salerno to Pæstum, and back to Battipaglia in time for the last train to Naples. A small party of less than 3 may find it convenient and a little more economical to join the excursion trips organised to conduct parties of not less than 16 persons according to the above route for 50 fr. a head, which is to cover all expenses of travelling, board, and lodging. Information to be obtained at the hotels, and tickets to be had at Cerulli and Co., 29 Piazza Vittoria. It is needless, however, to say that 2 days allows but a very hurried visit to the places of interest on this excursion, and all who can will wish, if possible, to stay at La Cava, as well as give more time to Amalfi and Salerno. The nearest point on the rly. to Pæstum is Battipaglia, the last stat. before reaching Eboli. There are good roads from both Battipaglia and Eboli, and the accommodation at Eboli has improved of late, though it is preferable to sleep at Salerno. The scenery on the *Eboli* road is the best, but the *Battipaglia* road is better travelling. The district is now considered safe, but it will be a prudent precaution before leaving Naples to ascertain that the the mountain country is absolutely free from brigands.

5 trains leave Naples daily for *Salerno*, in 2½ hrs. Fares—1st cl. 6 fr. 15 c.; 2nd cl. 4 fr. 30 c.; 3rd cl. 2 fr. 45 c. *Vietri* is the last stat. before reaching Salerno. Carriage from Vietri to Amalfi in 1½ hr.: 2 horses, 7 fr.; 1 horse, 5 fr. Carriage from Amalfi to Salerno: 2 horses, 9 fr.; 1 horse, 6 fr. Carriage from Salerno to Pæstum 4 hrs., and back to Battipaglia 2½ hrs., 25 to 30 fr.; or the train may be taken to Battipaglia, the carriage being sent from Salerno on to meet the traveller there, which will save 1½ hr. Battipaglia to Naples 3½ hrs.: 1st cl. 8 fr. 5 c.; 2nd cl. 5 fr. 65 c.; 3rd cl. 3 fr. 25 c. Those who are not obliged to make the excursion in such haste will find further directions as they proceed. It is possible, by leaving Naples by the first train in the morning, to visit Amalfi and Salerno in one day, returning to Naples the same evening by the last train. Pæstum may also be visited in the day by taking the first train from Naples to Battipaglia, to which place a carriage must be ordered from Salerno for the drive to Pæstum, and then returning to Battipaglia in time for the last train.

b. Naples to Amalfi, *vid* Nocera, La Cava, and Vietri.

From the Central Stat. at Naples, we pass by Portici, Torre del Greco, and Torre dell' Annunziata, to Pompeii. (For these places see Exc. II.) Thence traversing a rich plain, devoted to cotton and tobacco, we reach

27 kil. *Scafati* Stat. (10,402 Inhab.), where the line crosses the Sarno, the *Sarnus* of the Romans, and the *Dracontio* of the middle ages.

Sarrastes populos, et quæ rigat æquora Sarnus.
Virg. *Æn.* vii.

Nec Pompeiani placeant magis otia Sarni.
Statius, *Silv.* ii. 2.

This place was the scene of two decisive battles, the first in 1132, between King Roger and the Counts of Capua and Alife and the Cardinal Crescenzio, governor of Benevento, by the loss of which the Norman prince was compelled to retire for a time to Sicily;—the second, July 7th, 1460, between Ferdinand I. of Aragon, and John Duke of Anjou, son of King Réné, supported by the Prince of Taranto and Jacopo Piccinino. Ferdinand was defeated, and escaped with only 20 horsemen to Naples; and Simonetto, the general whom Pius II. had sent to aid him, was left dead on the field. After this defeat, Ferdinand and his family were reduced to such straits that Queen Isabella walked through the streets of Naples with a box in her hand to collect contributions for carrying on the

war; and afterwards, in the disguise of a Franciscan monk, penetrated to the enemy's camp to entreat her uncle, the Prince of Taranto, to embrace the cause of her husband. There are several cotton manufactories at Scafati, and a large cotton-spinning factory to the l. of the station. On Aug. 15 a festival, in great repute among the country people, is held at S. Maria del Bagno. Cotton and tobacco are extensively cultivated.

4 kil. *Angri* Stat. (10,332 Inhab.); also a town full of cotton factories. The soil of the surrounding plain is very rich; on it is raised a great quantity of madder root.

On this plain, between the Sarno and the hills of Lettere on the S., the last king of the Goths, Teias, was defeated by Narses, the general of Justinian, in 553. The action, which had been preceded by a succession of combats lasting for a period of sixty days, was precipitated by the desertion of the fleet and the failure of the provisions, which caused the Goths to get rid of their horses and die in arms. Teias, who had taken up his position on Monte Sant' Angelo, descended with his warriors to the plain. "The King," says Gibbon, "marched at their head, bearing in his right hand a lance, and an ample buckler in his left; with the one he struck dead the foremost of the assailants, with the other he received the weapons which every hand was ambitious to aim against his life. After a combat of many hours, his left arm was fatigued by the weight of twelve javelins which hung from his shield. Without moving from his ground or suspending his blows, the hero called aloud on his attendants for a fresh buckler, but, in the moment while his side was uncovered, it was pierced by a mortal dart. He fell: and his head, exalted on a spear, proclaimed to the nations that the Gothic kingdom was no more." The exact scene of this event was long known as *Pizzo Aguto*, a name in which the local antiquaries recognise the corruption of the words *ad cæsos Gothos*.

Still continuing through a beautiful country, we reach

3 kil. *Pagani* Stat. (12,492 Inhab.). In the *Ch. of S. Michele*, under a glass case, is the body of S. Alphonso de Liguori, the founder of the Order of the Redemptorists, who died at Pagani in 1787, and was canonised in 1839.

[From Pagani a mountain road, practicable for horses or donkeys, leads in 5 or 6 hrs. to Amalfi over *Monte Chiunzo* by the castle, called the *Torre di Chiunzo*, which guards the pass on the Nocera side. From this castle, which was built by Raimondo Orsini, Prince of Salerno, in the reign of Alfonso I., our road proceeds through the picturesque valley of *Tramonti*. The other path, branching off here, goes to Atrani. The name *Tramonti* describes its position among mountains, which are studded with 13 villages, each of which has its parish ch., and all together a population of 4000 Inhab. In the larger village, called *Tramonti*, the ch. of the Minori Osservanti contains the tomb of Martino di Maio, Bishop of Bisceglie, who came here in 1506 in his old age to end his days in the town of his birth; and the tomb of Ambrogio Romano, Bishop of Minori, (ob. 1411). On the hill near the village is the ruined castle of S. Maria la Nova, which afforded a retreat to Ferdinand I. during the conspiracy of the Barons. John of Procida, celebrated in the history of the Sicilian Vespers, was created Marchese di Tramonti by Manfred. The climate is severe in winter, and wolves abound in the mountains around. The path descends along the l. bank of the torrent which flows through Tramonti to *Maiori*, where it falls into the carriage-road from Vietri (see p. 282).]

2 kil. *Nocera* Stat. (19,389 Inhab.). The town is divided into Nocera Superiore and Nocera Inferiore; the latter, which is the principal part, is situated at the base of a hill, on which stands the former, crowned by the ancient citadel. It marks the site of the ancient *Nuceria*, or *Nuceria Alfaterna*, &c. It is often called *Nocera de' Pagani*, to distinguish it from a second Nocera in Calabria, and a third

in Umbria. The origin of the designation *de' Pagani* has been much disputed among the local antiquaries. Some suppose it obtained this epithet by a colony of Saracens having been brought here from Palermo by Frederick II., to counteract the influence of the Holy See. Others, on the contrary, contend that it was derived from the villages, *pagi*, among which its inhab. were scattered by the wars of the Goths and the Longobards. This last is the more probable reason of the two. Hugo, the founder of the Order of the Knights Templars, and Solimena the painter, were natives of the town; and Paolo Giovio, the historian, was created bishop of the diocese by Clement VII.

The *Citadel* of Nocera commands a good view, and has been the scene of many memorable events. Sibilla, the widow of Manfred, and her son Manfredino, died in its prisons soon after the battle of Benevento; and St. Louis of Anjou, the canonised son of their conqueror, who preferred the cowl of a Franciscan to the crown of the Two Sicilies, was born within its walls. At the close of the 14th cent. it was one of the strongholds of the Angevine party during the contest for the throne between Louis of Anjou and Charles Durazzo. It was occupied by the impetuous Urban VI., who assembled there his Cardinals, and assumed a power superior to that of the Sovereign on whom he had himself conferred the crown. Charles Durazzo sent his grand Constable, Count Alberico, to besiege him; but the Pope, secure in his retreat, contented himself with appearing three or four times a-day at the window of the castle, with bell and candle in hand, to pronounce his curse of excommunication on the besiegers. It was during this siege that the Pope, suspecting the fidelity of the Cardinal Archbishops of Taranto, Corfu, and Genoa, and of Cardinals di Sangro and Donati, caused them to be tortured with most revolting cruelty. After witnessing their sufferings he had them shut up in a cistern, reserving them for a more horrible fate. Tommaso Sanseverino and Raimondello Orsini, who came to his rescue, having forced their way through the besieging army, took him by the valley of Sanseverino and by Giffoni to Buccino, among the fastnesses of the Apennines, where he waited the arrival of the Genoese galleys at the mouth of the Sele. During the voyage he had the five Cardinals tied up in sacks and thrown into the sea. The story is differently told by some historians, who add the Cardinals of Rieti and London to the number, and state that they were carried to Genoa, where they were executed, except the English Cardinal (Adam of Hertford), who was spared at the intercession of his countrymen there, or, as others will have it, of Richard II., whose legate he was. In the middle of the town are the large barracks built by Charles III. from the designs of *Vanvitelli*.

[There is a good road from Nocera to Sanseverino (from which there is a rly. to Naples by Sarno, Nola, and Cancello, in 2½ hrs.), falling into the route from Avellino to Salerno. It is in many parts interesting, but longer and less beautiful than the other by Cava. On this road, 3 m. from Nocera, is the village of *Materdomini*, at the foot of a conical hill crowned with the picturesque ruin of a mediæval castle. It takes its name from an ancient ch. and Monastery of St. Basil; it afterwards passed to the Franciscans, and is now suppressed. The ch. contains the tomb of Robert of Anjou, son of Charles I., and of Beatrix, the first wife of that monarch.]

Shortly after quitting Nocera, we pass on the rt. of the rly. and l. of the road the ch. of *S. Maria Maggiore*, in the village of the same name, originally an ancient temple, restored and employed as a baptistery in the early ages of Christianity. It has some resemblance in its form to S. Stefano Rotondo at Rome. Its arched roof is supported by a double row of 28 columns, of different orders and lengths, of which 5 are of oriental alabaster, and the rest mostly of ancient marbles. In the centre is an

octagonal baptismal font. It has recently been restored, and a modern ch. with a good detached bell-tower built near it. Some Roman statues were found near here in 1843.

The transverse valley which separates the mountain group that extends by Castellammare and Sorrento to Cape Minerva, commences at Nocera, ascending constantly to Cava, its summit level, and is diversified by hamlets, churches, villas, and ruined castles, embosomed in trees, or surrounded by vineyards and corn-fields, presenting a scene of cultivation and homely beauty which will explain the influence of the spot in forming the taste of Claude. The road passes through plantations of poplars which are topped to support vines, whilst upon the hills on each side rise picturesque ruined castles, especially that on l. above the village of

3 kil. *S. Clemente* Stat. The numerous high narrow towers scattered over the hills on the l. between S. Clemente and Cava, having at a distance the appearance of columns, are used in catching wild pigeons. The mode of capturing the birds is peculiar to this district: at every tower one or more slingers are stationed, who are warned by criers at the top, called *gridatori*, of the approach of the birds; they then throw with slings, white stones, towards those parts of the field where the nets are spread; the birds instantly follow the lure, and are taken in great numbers. This curious mode of chace takes place in September and October, during the passage of the wood pigeons—there are more than 50 of these towers about Cava.

6 kil. *La Cava* Stat. (20,612 Inhab.) (Inns: *H. Vittoria*, 5 min. from the Rly., fair and reasonable; *H. de Londres. Pension Suisse*, terms very moderate, 4 fr. a day during winter season—November to April. At the neighbouring village of Corpo di Cava, *Albergo di Michele Scapolatiello*. Clean, furnished apartments, at moderate charges, in many of the villas). The town consists of one long street with arcades under the houses similar to those of Bologna; it, as well as the neighbourhood, is the resort of Neapolitans and foreigners during the summer and autumn; the climate being cool and healthy, and the scenery extremely beautiful. The chief object of interest is the *Benedictine Monastery of La Trinita della Cava*, near the village of Corpo di Cava, 1¼ hr. distant from the town. There is a carriage-road, but it is better to choose the path through the woods (donkey, 1½ fr.). This leads, in 20 min., through vineyards and chestnut-trees, to the ch. of *S. Giuseppe*, and thence in ¼ hr. to the ch. of *Pietra Santa*, whence there is a beautiful view of La Cava and the Bay of Salerno. Thence, skirting the wood, we come into the high road, and, crossing the viaduct, we reach in a short time *Corpo di Cava*, where, in the inn above mentioned, one may live *en pension* for the moderate sum of 5 fr. a day. Five minutes farther on to the l. is the monastery, embosomed in the wildest scenes of wood and mountain, with which the style of its architecture is by no means in harmony. It was founded in 1011, by Alferius Pappacarboni, a Lombard, who became its first abbot.

The *Church* contains the tombs of —S. Alferius, the founder of the monastery; of Sibilla, the second wife of King Roger, and the sister of the Duke of Burgundy—she died at Salerno; and of several Antipopes, with whose history the monastery has been singularly associated. Theodoric, the antagonist of Paschal II. (1110), died here as a simple monk: and a stone, with a mitre reversed, in the walls of the ch., is supposed to mark the grave of the Antipope Gregory VIII., elected by the influence of the Emp. Henry V. in opposition to Gelasius II. (1118). Its organ is one of the best in Italy. A passage behind the vestry leads to what was the ancient monastery in the Gothic style, built under the rock, and now used as storerooms. Beneath the monastery there is a large natural cavern in the limestone rock, called the *Grotta*.

But the great attraction of the monastery are its vast ARCHIVES, contain-

ing 40,000 parchment rolls, and upwards of 60,000 MSS. on paper. Many of the Diplomas, which amount, with the Papal Bulls, to 1600 in number, relate to the early and mediæval history of Italy. In this respect, Cava, like Monte Casino, is a mine of national history during at least 4 centuries; and a complete analysis of its treasures is much to be desired. The task of compiling one, with the aid of the admirable classed catalogues of Padre Rossi, has now been completed by Venereo, and Don Michele Morcaldi is publishing a 'Codex Diplomaticus Cavensis,' of which 3 vols. have already appeared. The collection commences with a diploma of 840, in which Radelchi, Prince of Beneventum, assigns to the Abbot of Santa Sofia some property which had been forfeited to him by a rebel. Two are diplomas of the Guaimars, princes of Salerno, with their effigies still perfect on the seals; they date from the 9th and 11th centuries. Another, dated 1120, with a golden seal, is a diploma of King Roger of Sicily, granting to this monastery several lands in the island of Sicily, with some Saracenic and Christian slaves. A third of Baldwin VI., King of Jerusalem, granting the freedom of navigation to the *ships* of the monastery. The Papal Bulls date from the year 500, and include several which are inedited. The judicial documents afford a very curious insight into the domestic and social habits of the middle ages, particularly those of the Lombard period. Among them may be mentioned the celebrated example of the *morgengabe* of 792, or the deed of gift by which a husband assigned a part of his property to his wife on the morning after marriage; a curious deed of 844, by which the seducer, who was unable to pay the fine imposed on him, is handed over to the damsel as security for the payment; and the deed of conveyance by the stick (*per fustem*). In addition to these the family, municipal, and ecclesiastical registers, and other documents of a local character, are of inestimable value as illustrating the civic history and topography of the kingdom. Giannone and other writers availed themselves largely of these materials, and Filangieri composed within the monastery his well-known work on the Science of Legislation.

The *Library* was formerly rich in rare and curious MSS., but many were destroyed more than a century ago by the fall of part of the rock overhanging the monastery. At present the collection contains about 150 MSS., ranging from the 7th to the 14th cent. The *Codex Legum Longobardorum*, dated 1004, contains a more complete digest of Lombard law than any other in existence. The illuminated Bibles are of great beauty, and a Collection of Heures or Prayers is enriched with exquisite miniatures attributed to *Fra Angelico da Fiesole*. Another treasure is the MS. *Latin Vulgate*, which every biblical scholar will regard with attentive interest. It is a quarto MS. of the Old and New Testaments, of the text of St. Jerome, after the reading of Idacius Clarus (Vigilius), who was Bishop of Thapsus at the end of the 5th cent. It is beautifully written on vellum, in small cursive character, with three columns in a page and no divisions between the words, except an occasional full point at the end of the sentences. At the suggestion of Cardinal Mai, who considered it as old as the 7th cent. at the latest, Leo XII. ordered an exact transcript to be made of it for the Vatican Library. The early printed books amount to about 600. Among them is Gerson *De Passionibus Animi*, Mentz, 1467; the *Biblia Latina* of Hailbrun, Venice, 1476; the Editio princeps of Eusebius's *Historia*, printed in Gothic type about 1470, of Politian's translation of Herodian's *Historiarum*, Rome, 1493; of Thomas à Kempis' *De Imitatione Christi*, printed by Gunther Zainer; and the folio *Juvenal* of De Rubeis, 1475. Tasso resided occasionally in the monastery, and refers to it in his *Gerusalemme Conquistata*, III. 4.

Among the beautiful rides that abound in the neighbourhood of La Cava may

be mentioned:—1. That already described to the monastery; from the monastery leads a mule-track commanding fine views, which crosses the summit of *Capo d'Orso*, and descends by *S. Maria dell' Avvocata* to *Maiori*. 2. To the summit of *Monte Finestra:* the last part of the path must be made on foot. 3. To the village of *S. Lucia*. 4. To the top of the hill of *S. Liberatore*, which commands the bay of Salerno and the valley of Vietri and Cava with all their villages; and the descent thence on the Salerno side.

Salvator Rosa is said to have resided at Cava, and to have embodied many of the scenes around in his best pictures.

Leaving Cava, we descend the valley for about 3 m. through exceedingly fine scenery, the road running by the side of a ravine with a torrent; the rly. at a higher level through cuttings in the limestone rock, passing above the village of *Molina*, till it reaches

4 kil. *Vietri* Stat. (8441 Inhab. No inn. Carriages at the stat. for Amalfi in 1½ hr.: 2 horses, 7 fr.; 1 horse, 5 fr., with buonamano.) The town is situated at the extremity of the valley, on the Gulf of Salerno. The road to Salerno continues along the coast, while the rly. to the same place goes along the side of the hill through tunnels and down steep declines. (For remainder of the road to Salerno and Eboli see Rte. 155.)

We here leave the rly., and proceed along the coast road 9 m. to Amalfi. The drive is perhaps one of the loveliest in the world. Descending to the Marina di Vietri we see seawards on the l. the conical rocks called *i Fratelli*, and on a height to the rt. *Ruttò*. A short distance farther on is

Cetara (2555 Inhab.), a village whose inhabitants are engaged chiefly in the anchovy fisheries. In the middle ages it formed the E. frontier of the Republic of Amalfi. It was the haunt of the Saracens during their incursions on the coast, and in the war between Charles V. and Henry II. was depopulated by the Turkish fleet, which the latter had summoned to his aid. In 1799 it acquired notoriety as a nest of pirates. In its ch. is the tomb of Giandonato Aulisio, the mariner of Cava, who, with the Corsican Captain Mariotto Broggi, rescued Prince Frederic, the second son of Ferdinand I. of Aragon, from the power of the rebellious barons in 1484.

The road now ascends from the Marina of *Erchia*, a hamlet supposed to occupy the site of a temple of Hercules, to the summit of the *Capo del Tumolo*, whence there is a lovely view over both sides of the bay. This Capo is the eastern point of a lofty headland called the Monte Falesio; it is remarkable for the strong currents which set round it. We descend to the western point of the headland, *Capo d'Orso*, the scene of the naval victory gained by the French, commanded by Filippino Doria, over the Spanish fleet of Charles V., commanded by his viceroy Don Hugo de Monçada. In this battle Don Hugo was killed, with several of his captains.

A mile beyond is the village of *Maiori* (4896 Inhab.), said to have been founded in the 9th cent. by Sicardo, and situated near the seashore at the mouth of the valley of Tramonti. The torrent Senna divides it into nearly equal parts, supplying the motive power of its paper and maccaroni mills. Above the town is the old castle of S. Nicola, with its massive walls and embattled towers, which in later times was a stronghold successively of the Sanseverinis, the Colonnas, and the Piccolominis. The ch. of S. Maria in Mare contains a bas-relief of the principal events in the life of our Saviour and the Virgin: the roof of the crypt is supported by 8 marble columns. The ch. of the suppressed monastery of S. Francesco contains a monument of the Imperato family, dated 1587, and several pictures by unknown artists, of which the Transfiguration is the best. E. of the town, on the S. peak of Monte Falesio, is the ruined monastery of the

Camaldoli, founded in 1485 by the citizens of Maiori under the title of *S. Maria dell' Avvocata*; it is a conspicuous object from all parts of this coast.

A slight ascent brings us to the next village, *Minori* (3263 Inhab.), an industrious little place occupying a beautiful position in the midst of orange-groves and vineyards, near the shore at the entrance of a valley watered by the torrent Reginnolo. Minori was one of the arsenals of the Amalfitans, the large picturesque tower or castle on the adjoining headland having been one of its defences. The ch., which has been recently rebuilt, preserves in the crypt the remains of Sta. Trofimena, the possession of which was so much coveted during the wars between Amalfi and Sicardo of Benevento in the 9th cent. On the W. shore near the town, at *Marmorata*, is a cavern, about 75 ft. long and 15 ft. high at the entrance, but it gradually narrows towards the end, where water issues from the rock in great volume, and in one part forms a pool upwards of 20 ft. in depth.

Almost joining Minori, and forming a sort of suburb of Amalfi, is

Atrani (2434 Inhab.), so shut in by mountains that its name is said to be derived from its position at the mouth of the dark and gloomy gorge of the Dragone. Atrani and Amalfi may be said to join along the shore, though the deep ravines up which they run are divided by a mountainous promontory, crowned by the vast ruins of the castle of *Pontone*. In former times it was surrounded by walls. It has suffered considerably from the encroachments of the sea. The ch. of *S. Salvadore di Bireto*, which, according to the inscription in Latin verse at the entrance, was where the Doges of Amalfi were elected and their place of burial, has bronze doors with the date 1087 and the name of Pantaleone Viaretta, by whom they were erected *pro mercede animæ suæ et merita S. Sebastiani martyris*. The bells bear the date of 1298. Within the ch. is a slab, built into the wall, bearing a bas-relief of a curious character. A tree, from whose summit a bird is taking flight, separates two peacocks with their wings extended: one peacock stands on the head of a man against which two Syrens are reclining their heads; the other stands on the back of a hare, which is attacked in front and in the rear by two birds of prey. Nothing is known of the history or signification of this sculpture. Another sepulchral slab, with a female figure in the costume of the 14th cent., and an inscription records the names of the families of Freccia and d'Afflitto, both well known in the history of the period; it was brought from the ruined ch. of S. Eustachio at Pontone. In the sacristy is an antique cinerary urn, on an inscribed pedestal. An old tower, which forms a conspicuous object from whatever quarter Atrani is seen, is supposed to have been erected by the Saracens who were sent here by Manfred to occupy the town during his disputes with Innocent IV.

Half-way up the mountain is a building called the *House of Masaniello*, who is erroneously supposed to have been born here in 1622. In the little ch. of S. Caterina, in the Piazza del Mercato, at Naples, is preserved a Register of Baptisms, in which the name of *Tommaso Aniello* (Masaniello), the son of *Cecco d'Amalfi* and of *Antonia Gargano*, of the Vico Rotto di Lavinaio, a small street adjoining the Piazza, appears among the baptisms of the 29th of June, 1620. This document was only recently discovered. The register of marriages in the same ch. records the marriage of his parents, on the 18th of February of the same year, a date which explains the term bastard applied to him by the royalist historians of his insurrection.

Above Atrani is the village of Pontone, and some distance on the l. Ravello.

c. Amalfi and Neighbourhood.

Amalfi (6913 Inhab. Inns: *H. des Capucins*, clean and comfortable, with excellent cookery arrange-

ments made *en pension*; — *Albergo della Luna*, once a convent, and beautifully situated between Amalfi and Atrani, also very good, with obliging landlord, commanding finer views) is one of those places that are better understood from the rudest drawing than from the most minute description. Encircled with mountains, at the mouth of a deep gorge from which a torrent dashes into the gulf below, its position is in all respects unique. Its churches, towers, and arcaded houses, grouped together in picturesque irregularity, are backed by precipices of wild magnificence, and lighted up by that magic colouring which belongs to the atmosphere of Southern Italy.

The historical interest of Amalfi is entirely mediæval. It had no existence in classical times, and the magnificence of its coast seems to have been unknown to the Greek and Latin poets.

The legendary origin of Amalfi, as related in the *Cronica Amalfitana*, is that certain Roman patricians, having left Rome to follow Constantine to Byzantium in the 4th cent., were wrecked at Ragusa. After some time they migrated to the Gulf of Palinuro, and built or re-occupied *Melfes*, on a small river which retains the name of Melpa, whence shortly afterwards they proceeded to Eboli, from which also they eventually removed for greater security to this coast, taking up their position at *La Scala*, on the mountains. From this they descended to the coast, and gave to the city which they erected the name of *Amalfi*, in remembrance of their first home, *Melfi*. Whatever we may be disposed to think of this account, the first historical record we find of the existence of Amalfi is in the 6th cent., in a letter from St. Gregory the Great to Anthemius, mentioning the Bishop of Amalfi.

The founders of Amalfi seem to have placed it under the protection of the Eastern Emperors, and obtained the privilege of being governed by a Prefect of their own choice, who in later times when the government, by the weakening the power of the Emperors, grew gradually into a Republic, was dignified by the title of Doge. The increase of the population soon led to an extension of territory, and we find that when the Republic had attained the height of its power, its limits extended on the E. as far as Cetara, on the N. to Gragnano, Lettere, and Pimonte, and on the W. to the Promontory of Minerva.

So rapid had been the increase of the Republic, that in the time of Porphyry, Amalfi was classed as the fifth city of the kingdom, coming after Capua, Naples, Benevento, and Gaeta. In 838 Sicardo, Prince of Benevento, suddenly attacked it, to obtain possession of the body of Sta. Trofimena. Not content with plundering the city of this relic, he also carried off the inhabitants, and retained them as prisoners at Salerno until his murder and the dissensions which occurred at the election of his successor enabled them to escape. On quitting Salerno they pillaged it, and destroyed many of its churches and palaces by fire. Before the close of this century Amalfi was surrounded by walls and towers; coined its own money; had its arsenal, its theatre, and other public edifices. In 987 its see was erected into an Archbishopric. Its history under the Doges is an epitome of the petty wars with the princes of Salerno, Benevento, Capua, and against the Saracens,—wars in which Amalfi was sometimes allied with the duchy of Naples, and sometimes with the principality of Salerno, and in which the Republic obtained from Leo IV. the title of "Defender of the Faith" for its services against the infidels. In the 11th cent. a band of Norman crusaders, who had taken their passage in the Amalfi cruisers on their return from the Holy Land, were hospitably entertained by the Doge of the Republic and by the Prince of Salerno. The Normans rendered effectual service to their hosts by aiding in repelling an attack of the Saracens upon Salerno; a service which led eventually to the foundation of the Norman power in Southern Italy.

At this time Amalfi is said to have

contained 50,000 Inhab., and its dependent territory ten times that amount. The barrenness of its territory compelled the inhabitants, from the earliest period, to have recourse to trade as their means of support; and so great was the success of their commercial enterprise, that, when Robert Guiscard entered Italy, they had their factories at Jerusalem, at Alexandria, at Bagdad, at Tunis, at Cyprus, and at Constantinople, and possessed their separate quarters and streets in almost every port with which they traded. At Jerusalem they had built a ch. and convent for the use of the pilgrims who visited the Holy Land previous to the Crusades, and with the sanction of the Caliph of Egypt, had founded the hospital which led to the establishment of the Knights Hospitallers of St. John, who afterwards became so famous under the title of the *Knights of Malta*. At home they had raised their little state to the rank of the first naval power in Europe, and had preserved, as the greatest monument of their eastern commerce, the earliest known MS. of the *Pandects of Justinian*, of which most of the other copies now extant are transcripts. They had laid down for their guidance those maritime laws which, under the name of the *Tabula Amalphitana*, supplanted the *Lex Rhodia* hitherto in use and incorporated by the Romans in their codes; and they introduced into Europe a knowledge of the mariner's compass. These services rendered to civilisation earned for Amalfi the title of the Athens of the middle ages.

In 1075 the Republic, being oppressed by Gisulfus, Duke of Salerno, obtained the aid of Robert Guiscard, who expelled Gisulfus, fortified Amalfi, and annexed it and Salerno to his dukedom of Apulia. His son, Roger Bursa, treated Amalfi with less respect. He seized it in 1089, and retained it till 1096, when the citizens regained their independence. Roger summoned his elder brother Bohemond and his uncle Roger of Sicily to his aid. Count Roger sent a powerful fleet with 20,000 Saracens, while Duke Roger himself brought a considerable force from Apulia and Calabria. The Amalfitans defended themselves gallantly, and the siege would have been long protracted if Bohemond had not abandoned the enterprise to join the first crusade with his nephew Tancred, whose achievements were sung by Tasso. Count Roger's Christian forces, fired by this example, determined to go also to the Holy Land, and raised the siege, leaving Roger Bursa to return to Apulia without humbling Amalfi. In 1129, the Great Count, afterwards King Roger, required the Amalfitans to surrender their fortresses, and on his demand being answered by a firm refusal, he sent his high admiral George of Antioch with a powerful fleet to attack the city. In this war the Amalfitans saw Ravello, Scala, the Islands of the Syrens, and their other dependent castles fall in succession. At length, on the king appearing before the city in person in 1131, they capitulated. The fortresses were given up unconditionally, and Roger entered Amalfi as a conqueror, the citizens, however, reserving to themselves the right of continuing to govern the State by their own magistrates and laws. Four years afterwards, Roger returned with a strong armament to attack the Neapolitans, who summoned the Pisans to their aid. The ships of Amalfi had joined the royal fleet in the harbours of Sicily, and her troops were encamped under the standard of Roger at Aversa. The Pisans, in their absence, attacked and sacked Amalfi, Scala, and Ravello. Roger and the Amalfitans broke up the camp at Aversa as soon as they heard of this disaster, and marching over Monte Sant' Angelo, fell upon the Pisans as they were besieging the castle of Fratta near Ravello, took many of them prisoners, and compelled the rest to fly to their ships, leaving one of their consuls dead upon the mountains and the other a prisoner in the hands of the Amalfitans. The fleet from Sicily arrived at the same time, and destroyed many of the Pisan ships. Those which succeeded in escaping, carried with

them as their prize the *Pandects of Justinian*. The Pisans retained possession of this precious monument of Roman law for nearly 300 years, when Guido Capponi captured it from them and carried it to Florence, where it is now preserved in the Laurentian library.

The Pisans, eager to avenge the repulse they had sustained, returned in 1137 with a fleet of 100 ships; and Amalfi and Atrani being either unprepared or dismayed by such a force, purchased peace without striking a blow. Ravello and Scala refused to surrender upon such terms, but after a brief defence they were taken by storm and pillaged by the invaders. From this disaster Amalfi never recovered. The Norman king soon found a wider field for his ambition than the petty principalities and republics of this coast; and what the Pisans had spared was soon destroyed by a more resistless enemy. As early as the 12th century the subsidence of the land had laid part of the lower town under water, and the great storm and inundation of 1343, which Petrarch has described in one of his letters, completed the work of destruction, engulfing the beach which then existed between Amalfi and Atrani. This catastrophe will explain the fact that Amalfi has now no trace of its ancient quays and arsenals, and scarcely any fragment of its walls. The massive round tower on the Monte Aureo, the only one remaining, is flanked with bastions and turreted, and has no means of entrance but from above. The monastery of SS. Trinità was built upon the ruins of the mint of the Republic, and the ch. of Sta. Maria Maggiore upon those of the theatre,—the only public edifices of which the site is remembered.

Under the dynasties of Anjou and Aragon, the title of Duke of Amalfi was enjoyed by the Colonna, Orsini, d'Este, and Piccolomini families. The latter possessed it for more than a cent., and then sold it to the Princes of Stigliano, from whom, in 1584, the Amalfitans purchased the fief and placed it under the crown. In 1642 Philip II. again conferred the title on the Piccolominis, but the citizens having protested, their claim was recognised and the grant cancelled.

The little torrent, called the *Canneto*, is the chief source of the modern prosperity of the town, supplying the motive power of its paper-mills, and its factories of paper, soap, and maccaroni, the latter of which are celebrated not only throughout the kingdom of the Two Sicilies, but are exported to France, to the Levant, and to South America.

The Cathedral, dedicated to St. Andrew the Apostle, whose remains repose in the crypt beneath it, although it has suffered greatly from modern alterations and enlargements, is a very interesting example of the Lombardo-Saracenic, or, as it is sometimes called, the Romanesque style, which the Normans introduced into Europe after their conquest of Sicily. The great stair from the Piazza led to a majestic vestibule adorned with 7 columns from Pæstum. This was demolished in 1865 as insecure, but it has now been rebuilt. The bronze doors of the principal entrance, which are supposed to date from the year 1000, and to be the work of Byzantine artists, furnished the model for those of Monte Casino. They bear two inscriptions, in silver letters, recording their erection by Pantaleone di Mauro in honour of St. Andrew, and for the redemption of his soul. The interior consists of a nave and three aisles; there was originally a fourth, but it has disappeared. The nave, with its antique marble columns, its mosaic arabesques, and its richly carved and gilded roof, was reduced to its present form in the last cent. An antique porphyry vase, remarkable both for its size and for the beauty of the material, serves as the baptismal font. Near it are the remains of two ancient sarcophagi with bas-reliefs of considerable interest, but greatly mutilated. One of them, now built into the wall, represents the Rape of Proserpine. On

the other is a relief which is supposed to represent the Marriage of Peleus and Thetis in the presence of the gods, or the story of Mars and Rhea Sylvia. A third sarcophagus has upon it the following lines :—

Hic intus homo verus certus optumus recumbe
Quintus Fabritius Rufus nobilis Decurio.

Below the cathedral is the crypt, containing the *Body of St. Andrew*, which was brought from Constantinople, with other relics, by Cardinal Capuano, after he had effected the reconciliation between the Greek and Latin Churches at the beginning of the 13th cent. The acquisition of such a relic soon made Amalfi a place of pilgrimage. In 1218 the tomb was visited by S. Francis of Assisi; in 1262 by Pope Urban IV.; in 1354 by Santa Brigida, on her return from Jerusalem; by Queen Joanna I., and by her husband, Louis of Taranto; and in 1466 by Pius II., during whose pontificate the head of the apostle was enclosed in a silver bust and removed by Cardinal Bessarion to Rome, where it is still preserved among the relics in St. Peter's. The fame of the apostle's tomb was materially augmented at the commencement of the 14th cent. by the discovery that the oily matter which was said to have exuded from his body at Patras, the scene of his crucifixion, had again made its appearance at Amalfi. This substance, under the name of the *Manna of St. Andrew*, became, like that of St. Nicholas at Bari, a source of great profit, and long enjoyed a high reputation in all parts of Southern Europe for its miraculous powers in the cure of disease; and even as late as 1544 it had the credit of dispersing the Turkish fleet under Heyradin Barbarossa! It has been commemorated by Tasso :—

Vide in sembianza placida e tranquilla,
Il Divo, che di manna Amalfi instilla.
Gerusal. Conquistata, ii. 82.

The colossal bronze statue of the apostle, by *Michelangelo Naccarino*, was presented by Philip III. of Spain. The crypt was restored and decorated by the first three viceroys of that sovereign. The altar was designed by *Domenico Fontana*. The handsome Bell-tower with its four stories, three of which are square and the fourth round, capped by a cupola, and decorated with columns and four little towers with mosaics at the angles, was built, according to the inscription, in 1276, by the Archbishop Filippo Augustariccio, who also furnished the bells in it.

There are two other churches worthy of notice—that of *S. Gradello* for its handsome Saracenic cupola; and *S. Lorenzo* for its door with sculptured jambs resting on griffons.

The claim of Amalfi to the honour of being the birthplace of the discoverer of the *Mariner's Compass* does not seem to rest on any better foundation than mere tradition, and the Chinese are known to have used it many centuries previously. The date assigned to this discovery is the year 1302, in the reign of Charles II. of Anjou, in whose honour the ornament of the *fleur-de-lis*, which the compass retains to the present day in most countries, is said to have been adopted. Of the inventor himself so little is known that some writers give his Christian name as Giovanni, and others as Flavio, while his surname is variously given as Gioia, Gira, Giri, and Gisa. Not a trace exists of any fact which can throw light on his life, not a tradition as to the place of his burial. The only proof adduced that the name Gioia ever existed at Amalfi is a monastic deed, of 1630, in which Angiola Gioia is mentioned as a nun. The compass on the city arms, and on those of the province of the Principato Citeriore, is no proof of the discovery, for there is no record of the period when these arms were granted. Positano disputes with Amalfi the honour of being Gioia's birthplace.

There are many pleasant and beautiful excursions in the neighbourhood of Amalfi. *Boats*, 1½ fr. to 2 fr. the hr.; *donkeys*, 1 fr. to 1½ fr. the hr.

If time is limited, it is better to take a *guide;* the *Mellonis*, father and son, are the best; a whole day, 5 fr.; the Cathedral, Valle de' Molini, and Capuchin monastery, 2 fr.

The *Convent of the Cappuccini*, or the *Canonica*, is reached in ¼ hr. by a steep path from the W. end of the beach, or up a narrow street from the Piazza opposite the cathedral. Close to the convent on the l. is a large grotto, which is often introduced by painters in their sketches of the scenery of Amalfi. The convent, which still retains its cloister and arcades, was founded and dedicated to St. Peter in 1212, by Cardinal Pietro Capuano, for the Cistercians of Fossanova, and was richly endowed by Frederick II. The Cistercians abandoned it after having held it for more than 200 years, during which it was governed, among other abbots, by Gregory of Florence, the friend and counsellor of King Robert the Wise. The building, thus deserted, was falling into ruin, when the citizens of Amalfi, in 1583, restored and handed it over to the Capuchins, who retained it until its suppression in 1815. It was afterwards converted into an hotel; but in 1850 was restored to the Capuchins. It is now a Naval School. The cloisters are very interesting as an example of the 13th cent.; the arcades being supported by more than 100 dwarf coupled columns; the arches are pointed, as are also the interlaced mouldings, each moulding intersecting 4 others, and thereby forming 6 lancet arches.

A walk of ¼ hr. leads to the *Valle de' Molini*, a narrow gorge 1½ m. in length, with a torrent which sets in motion numerous paper-mills. In it many varieties of ferns grow most luxuriantly, and every plateau is covered with ruins of mediæval buildings.

There is a beautiful ride along the coast (*costiera*) to the W. of Amalfi, passing through the lovely valley, in which are five villages dependent on the town: *Pogerola*, *Pastina*, *Lene*, *Vettica Minore*, and *Tovere*. The district in which they are is rich in vineyards, olive-groves, and fruit-trees of various kinds; while the coast abounds with the aloe and the prickly pear, the *Cactus opuntia* of Linnæus. *Pogerola* has a small manufactory of nails. On the hill behind *Vettica Minore* is the deserted hermitage of *Cuospito*, with a grotto near it, which is said to have once served as a place of refuge to Sixtus IV.

The next village is *Conca*, prettily situated on the neck of the promontory to which it gives name, and which is so narrow near the town as to be almost isolated. It is one of the most industrious little ports in the Gulf of Salerno. Its merchants have nearly all the foreign trade of the coast in their hands, their ships being frequently seen in the ports of the Levant and even in those of the United States.

Furore situated between Conca and Praiano, on an almost inaccessible precipice, in one of the wildest positions of this coast. It is said to derive its name from the roaring of the waves in stormy weather. Two of its churches contain antique cinerary urns. The ch. of S. Elia has a painting of the Byzantine school.

Praiano, surrounded by vineyards and olive-groves which produce excellent oil. The ch. of St. Luke contains a few pictures.

Vettica Maggiore adjoins Praiano. The ch. of S. Gennaro contains a picture of the Holy Family attributed to *lo Zingaro*, and some by *Bernardo Lama*.

There is a well-known saying—

"Chi vuol vivere sano
Sia la mattina a Vettica, e la sera a Praiano."

Positano (2599 Inhab.), a singular town, extending from the sea-shore to the summit of a rocky hill, is a more pleasing object from the sea than when it is entered. Under the house of Anjou it was a place of considerable maritime importance. In the final

struggle of Conradin, the Pisan fleet, which espoused his cause, attacked Positano as one of the strongholds of the Angevine party, sacked the town, and destroyed its ships. It disputes with Amalfi the honour of being the birthplace of Flavio Gioia, the supposed inventor of the compass. The ch. of S. Maria dell' Assunta contains a singular bas-relief of a sea-monster, with the head and forelegs of a wolf and the tail of a sea-serpent, in the act of swallowing a fish. This sculpture is supposed to have been taken from some temple dedicated to Neptune, from whose Greek name, *Poseidon*, the Neapolitan antiquaries derive the name of the town.

From *Positano*, a ride of 3½ hrs. will bring us to Sorrento (see p. 269).

A little distance from the coast is *Agerola* (3954 Inhab.), picturesquely built on a small plateau below the E. slopes of the Monte S. Angelo; a very cold place in winter, and with a Swiss air about it. It has 5 dependent hamlets scattered over the mountains. On the N.E. is *Campora*, in whose churches are some pictures by *Andrea Malinconico*, and by *Michele Regolia*. N. of Agerola are the ruins of the *Castel di Pino*, supposed to have been founded in the 10th cent. by Mastolo I., Doge of Amalfi. The wolf is still common among the high mountains in the neighbourhood. Agerola lies in one of the direct paths between Amalfi and Castellammare, which latter place is 4½ hrs. distant from it, passing over the top of Monte St. Angelo, and through the village of Gragnano (see p. 260).

The towns on the *costiera* to the E. of Amalfi have most of them been described in the account of the road from Vietri to Amalfi. There are two others, however, on the same side, but distant from the shore, which are well worth a visit —Scala and Ravello.

A beautiful but fatiguing path leads from the Valle de' Molini in 1½ to 2 hrs. to

Scala (1380 Inhab.), situated on the E. slopes of the precipitous hill which divides the gorge of Atrani from that of Amalfi. It commands the ravine of the Dragone, and is backed by the lofty ridge of Monte Cerreto. It was formerly surrounded by walls which are said to have had 100 towers, and to have included within them no less than 130 churches; a statement which it would be difficult to credit, if we were not assured by an ancient tradition that the present suburbs of *Pontone* and *Minuto* stood within the circuit of the walls. In 1113 Scala was sacked by the Pisans, and two years later, when Amalfi surrendered without striking a blow, Scala offered resistance to the invaders; but the superior force of the Pisans enabled them to carry the place by storm, and to pillage the city and its suburb of Scaletta. It was the birthplace of Gerardo, the first prior of the order of the Knights of St. John of Jerusalem. The bishopric of Scala, instituted in 987, was united in 1603 to that of Ravello. The *Ch. of the Vescovado* has a crypt, containing a crucifix of local celebrity for its miraculous powers, and two tombs of some interest; the first of Simonetta Sannella, with the date of 1348; the other of Marinella Rufolo, the wife of Antonio Coppola, who died about 1400; it is of fine stucco, and has been richly coloured. The picture of the Assumption is attributed to *Marco da Siena*. In the sacristy is preserved the bishop's mitre, a fine specimen of the goldsmith's work of the 13th cent.; it was presented to the citizens by Charles I., as an acknowledgment of their services during the African expedition of St. Louis against the Moors. The ch. of *S. Pietro a Castagna* contains a very curious sepulchral slab of the 14th cent., on which are the effigies of 14 members of the Trara family. They are in monastic habiliments, with their hands crossed. The little village of *Pontone*, which, with its massive ruins, forms so conspicuous an object from the sea, was called *Scaletta* in the middle ages, when it was a suburb of Scala. Its basilica, dedicated to S. Eustachius, erected in the 10th cent., was fortified by walls and towers, the ruins of which remain to attest the magnificence of its

plan. In the pavement of the ch. of S. Giovanni is a slab, bearing the effigy of Filippo Spina, one of the counsellors of Joanna I., in the costume of a cavalier, with his dogs at his feet and the date 1346. On the ridge of the mountain behind Scala is the ruined hermitage of *S. Maria de' Monti*, frequently visited for the view which it commands. Between this hermitage and the village of Lettere, on the plateau of the mountains, is a deep natural gulf, called the *Megano;* it is about 25 ft. in diameter, and the water at the bottom is said to communicate with a spring at Castellammare.

One of the most attractive points in the neighbourhood of Amalfi is

Ravello (1803 Inhab.), which may be reached in 1¼ hr. Donkey, 2 fr.; portantina, 5 fr. It is beautifully situated nearly opposite Scala, on the E. side of the ravine of the Dragone, and surrounded by vineyards and gardens. It is said to have been founded in the 9th cent., by some of the patrician families of Amalfi, who separated themselves from the Republic. In the 11th cent. they placed themselves under the protection of Robert Guiscard, whose son Roger rewarded their attachment to the Norman cause by inducing Pope Victor III. to erect the town into a bishopric in 1086. At that time it was surrounded by walls, which included within their circuit a large population, 13 churches, 4 monasteries, and numerous palaces and public buildings. The town is filled with fragments of ruins, and many of the modern houses are built with the remains of mediæval edifices.

The *Cathedral*, dedicated to *S. Pantaleo*, was founded in the 11th cent. by Niccolò Rufolo, Duke of Sora and grand admiral under Count Roger of Sicily. The bronze doors, with their 54 compartments of sculptures representing sacred subjects, were erected, as the inscription tells us, by Sergio Muscetola and his wife Sigelgaita in 1179. In the delicacy of their workmanship, and in the taste and variety of their decorations, they are most interesting examples of art in the 12th cent., they were probably executed by *Barisanus*, of Trani, and are similar to those in the cathedrals of that town, and of Monreale near Palermo. The marble pulpit, or Gospel *ambo*, inlaid with mosaics, is supported by six spiral columns resting on the backs of lions; in front of it is a small pillar with an eagle and the inscription *In principio erat Verbum*. The steps by which it is entered are enclosed in a marble case, covered with mosaics. A Latin inscription in Leonine verses records the construction of this ambo in 1272, at the cost of Niccolò Rufolo, a descendant of the grand admiral: the artist, as we read in another inscription, was Nicholas, the son of Bartolommeus of Foggia. The Epistle *ambo*, on the opposite side, with mosaics of an early Christian period, representing on one side Jonah swallowed by the whale, and on the other his being ejected, bears the name of Costantino Rogadeo, the 2nd bishop of Ravello, about the year 1130. The bishop's chair is approached by mosaic steps, which formed part of the high altar. A few sepulchral slabs bear the names of Rufolo, d'Afflitto, Castaldo, Rogadeo, and other families of the district. There is a curious inscription fixing the amount to be paid to any one who had redeemed from slavery a citizen of Ravello, pointing to the frequent incursions of the Barbary pirates on this coast. The chapel of S. Pantaleone contains a picture of the school of *Domenichino*, representing the martyrdom of the saint. In this chapel is preserved a phial of the blood of the patron saint, which is believed to liquefy on the anniversary of his martyrdom, like that of St. Januarius at Naples. In this cathedral Adrian IV., Nicholas Breakspeare of St. Albans, celebrated high mass in 1156, in the presence of 600 nobles of Ravello, 36 of whom were Knights of St. John.

Near the cathedral is the *Palazzo Rufolo*, in former times the most magnificent residence on this coast. It is of imposing size, with a cloister of

aracenic arches, in two stories, and lanked by two massive square towers; his palace was built by the Rufolo amily about the middle of the 12th ent., and was inhabited at various periods by Pope Adrian IV., Charles II., and Robert the Wise. It is now the property of an Englishman, Mr. Francis Nevile Reid. The terrace in front of the building commands a magnificent view over the bay of Salerno (small fee to gardener). The doorway of the ancient Palazzo degli Afflitti, at the eastern extremity of the village, and the interior of the ch. of San Giovanni opposite, in which there is a good Gospel ambo resting on 4 columns, richly inlaid with mosaics, representing Jonah swallowed by the whale, are worthy of notice.

For routes to Sorrento, see p. 269; and to Castellammare, p. 260.

d. SALERNO.

Salerno can be reached from Amalfi by sea or land. Boat with 4 oars 10 frs., in from 2 to 3 hrs. The traveller who has no time to explore the neighbourhood of Amalfi, may visit Atrani as he passes, and from there ascend to Ravello, and rejoin the boat at Minori. This détour would detain the boat about 3 hrs. Carriages, 2 horses, 9 frs.; 1 horse, 6 frs.

The road as far as Vietri is the same as that by which we approached Amalfi (p. 282). From Vietri a cab (2 fr.) may be taken at once to (½ hr.) Salerno, and so save the trouble of reaching the hotel from the rly. stat. at Salerno, as the *Vittoria* is some distance off. The road descends, commanding a fine view of the sea. The rly. (from Naples, 34 m.; 5 trains daily, in 2¼ hrs.) is carried through the rocks above.

Salerno Stat. (27,759 Inhab.); cab from rly. into the town, 2 horses, 1 fr. *Inns:—H. Vittoria*, at the entrance of the town from Vietri; large, clean, and comfortable, in an airy situation, with garden commanding fine views of the coast towards Amalfi; sea-baths close by.—*H. d'Angleterre*, on the Marina, or Corso Garibaldi; also clean and comfortable. *Pension* in both these hotels according to agreement, which should be made shortly beforehand. —*Locanda del Sole*, in the town, on the seaside; second class. There are several cafés and restaurants—*Europa*, *Roma* —on the quay.

The town of Salerno is beautifully situated at the N. extremity of the gulf to which it gives name, partly on the slopes of a spur of the Apennines which protect it on the N. and E., and partly on the fertile plain which forms the curve of the gulf. It is an archiepiscopal city, the capital of the province of *Principato Citeriore*, and the residence of a large number of the gentry of the province. There is a good theatre. The traveller who happens to visit it during the September fair will see a great display of cattle and a singular collection of costumes.

Salerno became a Roman colony under the empire, and was celebrated by the Latin poets for the beauty of its situation. In the history of the middle ages, it occupies a prominent place as the only port which the princes of Benevento possessed, and which they often made their permanent residence.

After the break-up of the Duchy of Benevento, Salerno had its Lombard princes down to the middle of the 11th cent., when, after a siege of 8 months, it was captured by Robert Guiscard, who was wounded in the breast during the attack. From this period it became one of the seats of the Norman rulers in S. Italy. The Parliament of Barons, by which Roger was declared King of Naples and Sicily, was held within its walls in 1130. In 1193, during the long war between Tancred and Henry VI., Henry had left the empress Constance, the daughter of King Roger, at Salerno, while he returned to Germany; but Tancred, in his absence, gained so many advantages over the forces left behind, that the people of Salerno, to ingratiate themselves with the king, delivered the empress into his hands. Tancred, who was her nephew, immediately sent her

with all honours to Germany; but the Emperor, while appreciating this act of the king, punished the Salernitans for their breach of faith by razing their city to the ground. The princes of the house of Suabia restored the town in the following cent. It was the birthplace of John of Procida.

The fame of Salerno in the middle ages was founded chiefly by the *School of Medicine* to which it gave its name. Petrarch calls it the *Fons Medicinæ*, and St. Thomas Aquinas mentions it as standing as pre-eminent in medicine as Paris was in science, or Bologna in law:—*Parisiis in scientiis, Salernum in medicina, Bononia in legibus, Aurelianum in auctoribus floruerunt.* "The treasures of Grecian medicine," says Gibbon, "had been communicated to the Arabian colonies of Africa, Spain, and Sicily; and in the intercourse of peace and war, a spark of knowledge had been kindled and cherished at Salerno, an illustrious city in which the men were honest and the women beautiful." The maxims of the School of Salerno were abridged in a string of aphorisms in Leonine verses in 1110, and dedicated to Robert, son of William the Conqueror, who visited Salerno for the cure of a wound received in the Holy Land; Robert is here designated as *Rex Anglorum*. Robert being absent on the death of Rufus, Henry I. usurped the Crown of England. As a specimen of this work we give the following eulogium of the virtues of sage tea:—

Cur moriatur homo, cui salvia crescit in horto?
Contra vim mortis non est medicamen in hortis?
Salvia salvatrix, naturæ conciliatrix,
Salvia cum ruta faciunt tibi pocula tuta.

It must not, however, be supposed that the Salernitan doctors confined their prescriptions to these preparations of simples, or that their remedies were always of the same sort. The following is of a totally different character, and was no doubt more frequently followed:—

Si nocturna tibi noceat potatio vini,
Hoc ter mane bibas iterum, et fuerit medicina.

The school attained its greatest celebrity in the 12th cent. No person was allowed to practise medicine in the kingdom who had not been examined by this college. Proofs of legitimacy, and of having studied medicine for seven years, were required from the candidates.

The old city is irregularly and badly built, and its narrow and dirty streets were inconvenient until the construction of the Marina, now called the *Corso di Garibaldi*, which is 1 m. long, and affords a beautiful walk. On it is the Prefecture, and a statue raised to Pisacane, a revolutionary leader of the "Cagliari" steamer notoriety in 1857, who was executed at Sapri.

The harbour, which was begun in 1260 by Manfred, and completed in 1318 by King Robert, is now almost filled up with sand. A new one is being constructed.

The lofty hill which rises immediately above the city is crowned by the extensive ruins of the *Citadel*, before which Robert Guiscard received his wound. The reader of Boccaccio will recollect that it was also the scene of the secret nuptials and tragical death of Sigismonda and Guiscardo, the one the daughter and the other the page of Tancred. It requires an hour's climb to reach it, and, except for the view, it hardly repays the fatigue.

Some of the public buildings are remarkable for their architecture. Turning to the l. by the Prefecture, a narrow street leads to

The Cathedral, the only building which remains to mark the importance of Salerno in the middle ages; but it has been so much altered that its original and characteristic architecture has been destroyed. It was founded and dedicated to St. Matthew in 1084, by Robert Guiscard, who plundered Pæstum of its marble and sculptures to embellish it. The quadrangle or atrium in front is surrounded by a portico of ancient columns, part of the spoils of Pæstum, of different marbles, but chiefly of the Roman period. In

the centre formerly stood the huge granite basin, now in the Villa Nazionale at Naples. Round the sides of this forecourt are 14 ancient sarcophagi, converted by the Normans and their successors into Christian sepulchres. The bronze doors, with crosses and figures of 6 of the apostles, originally inlaid in silver, were executed at Constantinople, and given to the ch. by Landolfo Butromile and his wife in 1099. The interior, modernised and whitewashed, is more remarkable for its Crypt and its historical tombs than for its architecture. Over the principal door is a large mosaic of St. Matthew. The two pulpits, and that in the choir in front of the Archbishop's throne, which are said to have been executed by order of John of Procida, are fine examples of the rich mosaic work which was introduced into Italy by Greek artists. The two grand ambones are placed in the nave, before the choir, which here has retained its original position in front of the high altar. Stairs opening out of the choir, finely decorated in mosaic, lead to each pulpit. In front of the larger one on rt. is a fine Paschal candelabrum, also in mosaic, the ambo itself being supported on 12 granite columns, whilst the opposite one rests on 4 of the very rare black porphyry called *Porfido Nero-Bianco*. The raised space between the choir and high altar is paved in Opus Alexandrinum, and has two splendid columns of Verde Antico marble, supporting candelabras; they were brought from Pæstum. In the l. aisle is the *Tomb*, by Bambaccio di Piperno, of *Margaret of Anjou*, Queen of Charles Durazzo, and mother of King Ladislaus and Johanna II. (died 1412). She is represented beneath a canopy on her urn, supported by allegorical figures, whilst upon a bas-relief in front she is seen enthroned between ladies of her Court and her children. In a chapel on the rt. is the *Tomb* of Gregory VII., *Hildebrand*, who died here in 1085, the guest of Robert Guiscard, who survived him only two months. The last words of that celebrated Pope commemorate his persecution by the Emperor Henry IV.: *Dilexi Justitiam et odivi iniquitatem; propterea morior in exilio*. His tomb was restored in 1578 by Archbishop Colonna, as stated on an inscription in the l. transept: on opening the vault, the body is said to have been found perfect, and still clothed in its pontifical robes. The chapel at the extremity of the rt.-hand transept, in which the remains of the pontiff are placed beneath the altar, belonged to the family of Giovanni da Procida, and its vaulted roof has a fine mosaic in the Byzantine style, said to have been designed by John himself. The statue on the altar of Gregory VII. is long posterior to his time. There are 3 Pagan sarcophagi, forming tombs of bishops, with very singular ornaments for a religious edifice. One of them represents the Triumphs of Bacchus and Ariadne, another a scene of the Vintage; the third forms the base of the monument of an Archbishop Caraffa, in the rt. transept, of the 17th cent.

In the chapel or inner room of the *Sacristy* the altar is ornamented by a very interesting work of art, a *Palla*, or front, composed of 54 subjects, sculptured in ivory, 28 of which represent histories of the Old, the others of the New, Testament. They were originally most probably bound together with silver, which has disappeared. They commence with the Creation and Separation of Light and Darkness. As works of art they are of no great merit, being rude in design and execution. They may have been brought from the East.

A flight of steps out of the rt. aisle, on the wall of which is a curious ancient bas-relief of a vessel, its mast struck, whilst two men are unloading bales from it, leads to the *Crypt*, a ch. in itself, profusely decorated with coloured marbles, in the style of Florentine mosaic. It dates, according to the inscription on its walls, from A.D. CIↃIↃCXVI. In the centre stands the altar of St. Matthew,

with a bronze statue of the Saint upon it; whilst in the Confession beneath are preserved his remains, said to have been brought here from the East in 930. The altar and chapel were erected by Domenico Fontana. In niches round this subterranean ch. are busts of Bps. of Salerno, who had been recognized as saints by the Church. There is a great festival held in the town on St. Matthew's day, 21 Sept.

The *Campanile* or Bell-tower, entirely detached from the cathedral, has its two lower stories alone preserved of the original edifice, which dates from the reign of King Roger (1130). They are formed of square blocks of travertine, having marble and granite columns at the angles. The two upper tiers and the lantern in brick are of more recent date.

In the Archbishop's Palace adjoining the Cathedral is a curious inscription under the gateway, in honour of a certain T. Tettienus, who gave a large towards decorating an *Ædem Pomponis*.

In the suppressed convent of *S. Domenico* is a picturesque Gothic cloister, whence there is a good view of the town and castle.

There are several other churches, but they contain nothing worthy of notice. Near the Cathedral is the Largo dei Tribunali, where are the Law Courts, and the College, which has a fair Public Library.

From Salerno excursions can be made to Pæstum, Amalfi, and Sorrento. The routes by which the two latter places can be reached have been described already. An excursion of 20 m. can also be made to Avellino (Exc. V.), and thence either return to Naples by Nola, or proceed to Benevento by Montesarchio (Exc. VI.). Naples can also be reached from Salerno by carriage to Sanseverino, and thence by rly. *viâ* Nola (Exc. V.).

e. Salerno to Pæstum.

There are various ways of making the excursion from Salerno to Pæstum: 1. By carriage, the whole way in 4 hrs.; 3 horses, 25 to 30 frs. with a buonamano. 2. By train to Battipaglia in ¼ hr., and thence by carriage to Pæstum in 2 hrs.; a carriage must be sent from Salerno to meet the traveller at Battipaglia. 3. By train to Eboli in 1 hr., and thence by carriage to Pæstum in 2 hrs.; 3 horses, 15 frs., perhaps the best way now that there is a decent *Inn* outside Eboli. 4. By boat the whole way from Salerno, 20 to 25 frs.; not to be recommended except in very fine weather; and the landing-place at the mouth of the Salso is 1½ m. from the ruins at Pæstum. All directions for making the excursion from Naples have been already given (p. 276).

Before leaving Salerno inquiries should be made as to the safety of the road; and an escort, if necessary, applied for; the escort will cost from 20 to 30 frs. Provisions should be taken, as the osteria at Pæstum is a very poor one, and the water bad, but excellent wine. In the summer months malaria is very prevalent in the district. The excursion will take from 6 to 8 hrs., and can be prolonged beyond Pæstum, along the Lucanian coast (see p. 299).

The distance from Salerno to Pæstum is 24 m. The road follows the Calabrian post route (Rte. 155), almost in the same line with the rly. to

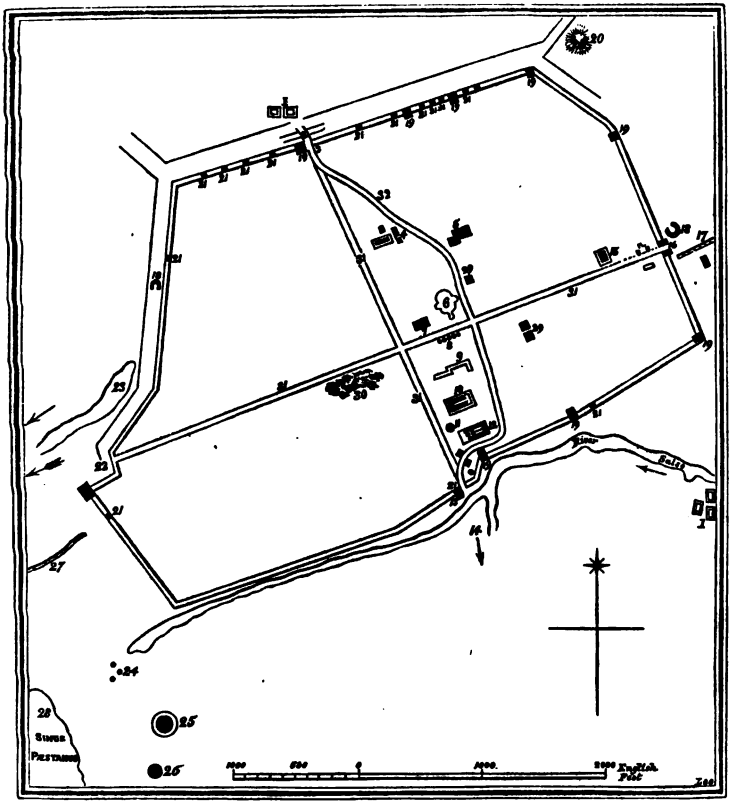
12½ m. *Battipaglia* Stat., a village on the Tusciano, where the branch road to Pæstum diverges on the rt. The route now lies across the plain between the Tusciano and the *Sele*. This river, the *Silarus*, crossed by a handsome new bridge, was celebrated in ancient times for its calcareous incrustations:

> Nunc Silarus quos nutrit aquis, quo gurgite traduntur
> Duritiem lapidum mersis inolescere ramis.
> Sil. Ital. viii. 582.

> In flumine Silaro ultra Surrentum, non virgulta modo immersa, verum et folia lapidescunt. —Pliny.

On the plain between this river and Pæstum Crassus defeated the army of Spartacus. Near its banks in the 15th cent. a battle was fought between the rebellious Barons and the troops of Ferdinand I. when the latter were defeated. N. of the junction of the Calore

Ground Plan of the Ruins of PÆSTUM.



REFERENCES.

1. Tombs.
2. Bridge.
3. Porta Aurea.
4. Small Temple, supposed to be of Ceres or Vesta.
5. Modern Church.
6. Amphitheatre.
7. Supposed Temple of Peace.
8. Short Columns.
9. Forum Paestanum.
10. Large Temple of Neptune.
11. Circular excavation.
12. Basilica.
13. Porta Justitia.
14. Lucinella.
15. Pyramidal edifice.
16. Gate of the Syren, from the sculptured figure of a Syren.
17. Aqueduct.
18. Cisterns.
19. Ruined Towers along the City walls.
20. Circular Mound.
21. Secret Passages.
22. Marine Gate.
23. Fons Lupata.
24. Remains of Columns.
25. Circular edifice and Travertine deposits.
26. Modern Tower.
27. Traces of an Aqueduct
28. Site of the Ancient Port.
29. Modern Farm Buildings.
30. Travertin incrustations.
31. Vestiges of the Ancient Streets.
32. Modern Road.

Circuit of the Walls, 4577 *Yards.*—*Area within the Walls*, 1,101,250 *Square Yards.*

with the Sele, and between the two rivers, is the former Royal Hunting-ground of *Persano*, backed by the range of *Monte Alburno*. It is 12 m. in circumference, and contains a villa residence.

After passing the Sele, prettily placed on the hills to the E. is seen *Capaccio Vecchio*. Its ancient Cathedral is almost the only building remaining. Higher up the hill is *Capaccio Nuovo*, a thriving village, where the inhabitants removed as a healthier spot. Soon after we discover the Temples. The plain extending from Battipaglia to Pæstum is tenanted by wild horses, buffalos, swine and sheep, guarded by fierce dogs. The *Salso*, which formerly flowed by the walls of the city, is now choked with sand and calcareous deposits, and it overflows the plain, forming stagnant pools, the resort of herds of buffalos. A good deal of cotton is grown hereabouts, and latterly cultivation has been creeping over the waste tract, owing chiefly to the inhab. of Capaccio Nuovo.

f. PÆSTUM (*Pesto*).

The origin of PÆSTUM, or POSEIDONIA as it was called previous to the Roman conquest, has been attributed by some antiquaries to the Phœnicians, and to the Etruscans by others; while many have endeavoured to assign to it a more remote origin still. Yet the only historical account we have of its origin from Strabo is, that it was founded by a colony from Sybaris, probably when that city was in its highest prosperity. Strabo adds that it was originally close to the shore, whence it was afterwards removed more inland. Its foundation must have taken place at least B.C. 600, for it was a flourishing colony when the Phocæans founded *Velia* in the reign of Cyrus, about 540 B.C., since Herodotus states that they employed a Poseidonian as the architect of their city. After the defeat of Pyrrhus, B.C. 273, Poseidonia shared the fate of all the possessions of the Lucanians, and became a Roman colony under the name of *Pæstum*. Athenæus tells us that the Poseidonians, after the loss of their independence, and the abolition of their Greek customs, assembled annually at a solemn festival to revive the recollection, and weep in common over the loss, of their suppressed rites and language. Pæstum soon declined in importance as a Roman colony. It is indeed scarcely mentioned from this period to the era of the Latin poets. In the time of Strabo the atmosphere was already contaminated by malaria, and, as the population diminished, the cultivated plain gradually became converted into marsh-lands. The fall of the Roman empire hastened the ruin of the city. It was one of the first cities in S. Italy which embraced Christianity. The Saracens destroyed it in the 9th cent. The few remaining inhabitants, accompanied by their bishop, took refuge in the hills, and there founded the town of Capaccio Vecchio. Since that time the site has remained deserted. The ruins were despoiled by Robert Guiscard in the 11th cent., to construct the Cathedral of Salerno. There is a custodian appointed by the authorities (1 fr.).

The *ancient Walls* of the city, built of large masses of travertine, are still erect throughout their entire circumference. They form an irregular pentagon, $2\frac{4}{5}$ m. in circuit, and are in many places 12 ft. high. Remains of 8 towers and 4 gateways may be traced; the E. gateway is almost perfect, and its arch, nearly 50 ft. high, is entire. Upon its keystones are the vestiges of two bas-reliefs, representing a syren and a dolphin; the style of sculpture in these reliefs, though much defaced, has given rise to many conjectures on their origin. Some remains of the *Aqueduct* from the neighbouring mountains may be seen outside this gateway, with some fragments of the pavement of the streets. From the construction of the walls, and especially of the gateway, it is evident that they are much more recent than the temples. In approaching Pæstum from Salerno, the area within its walls is entered by the N. gateway (3), outside which was a Necropolis, where several tombs containing Greek armour and vases have

been discovered. One of the tombs had beautiful paintings on the walls, representing the departure of warriors, now in the Museum at Naples, but nothing else was found in it but the head of a spear.

The Temples. — These magnificent ruins are, with the exception of those of Athens, the most striking existing records of the genius and taste which inspired the architects of Greece. It is remarkable that they are not even alluded to by any ancient writer, although they are doubtless the most venerable examples of classical architecture in Italy. The principal and most ancient of these temples is the central one of the three, known as the

Temple of Neptune (10). — (Length of upper step of stylobate, 195 ft. 4 in.; breadth, 78 ft. 10 in.; height of columns, including capitals, 28 ft. 11 in.; diameter of columns at base, 6 ft. 10 in.; number of flutings, 24; entablature, 12 ft. 2 in. Cella: length, 90 ft.; breadth, 43 ft. 4 in. Columns of the cella: height, including capitals, 19 ft. 9 in.; diameter at base, 4 ft. 8 in.; number of flutings, lower range, 20; upper range, 16.) This temple, which is coeval with the earliest period of the Grecian emigration to the South of Italy, "possesses," says Mr. Wilkins, "all the grand characteristics of that pre-eminent style of architecture. Solidity, combined with simplicity and grace, distinguish it from the other buildings. . . . Low columns with a great diminution of the shafts, bold projecting capitals, a massive entablature, and triglyphs placed at the angles of the zoophorus, are strong presumptive proofs of its great antiquity; the shafts of the columns diminish in a straight line from the base to the top, although at first sight they have the appearance of swelling in the middle." This deception is caused by the decay of the stone in the lower part of the shafts. The temple of Neptune was hypæthral, or constructed with a cella open to the sky; not a single column is wanting, and the entablature and pediments are nearly entire. The building consists of two peristyles, separated by a wall; the outer peristyle has 6 columns in each front, and 12 in each flank exclusive of those at the angles; upon these 36 columns rest an architrave and frieze. The stylobate is a parallelogram of 3 steps; 5 other steps gave access to the cella, the floor of which is nearly 5 feet above the level of that of the peristyles. Part of the wall of the pronaos, in which the staircase was inserted, is still traceable in the S.E. angle of the cella, which was separated into three divisions by stories of smaller columns divided by a simple architrave; all the columns of the lower file, 14 on each side, still remain, and 8 of the upper—5 on the S. and 3 on the N. side. The stone of which the temple is constructed is Travertine, a calcareous deposit, which forms the surface of the plain: it is similar to the stone so generally used at Rome in the Coliseum, St. Peter's, &c., and is full of petrified reeds and other aquatic plants. From the appearance of several columns, the entire edifice was covered with stucco, and painted, by which the cavities of the stone were concealed.

The Basilica (12), nearer to the S. gate and to the Silarus. (Length of upper step of stylobate, 179 ft. 9 in.; breadth, 80 ft.; height of columns, including capitals, 21 ft.; diameter at base, 4 ft. 9 in.; number of flutings, 20.)—The second temple in point of size and importance is generally called the Basilica, although it by no means corresponds with the usual construction of such an edifice. It is pseudo-dipteral (wanting the interior range of columns), and differs from every other building known, by having 9 columns in each front. Mr. Wilkins considers that this building is coeval with the Temple of Ceres; and that both exhibit a departure from the simple style of ancient architecture. The temple has a peristyle of 50 columns, having 9 in the fronts, and 16 in the flanks. The interior is divided into two parts by a range of columns parallel to the sides, of which only 3 remain; the

first of these is supported by 2 steps, which have been considered conclusive evidence of the existence of a cella. Of the entablature, the architrave alone remains, with some small fragments of the frieze; the pediments have altogether disappeared. Among the peculiarities of this edifice it may be mentioned that the shafts of the columns diminish from base to top in a curve; the capitals differ from those of any known temple, both in the form of the ovolo and the necking below it; the lower part of the ovolo is generally ornamented with sculpture, and the antæ of the pronaos diminish like the columns, and have a singular projecting capital. The existence of a cella, and the division of the building into two parts, are regarded as satisfactory proofs that this edifice was neither a basilica nor an atrium, but a temple, dedicated probably to two divinities. This edifice is also built of travertine.

Temple of Vesta (4), sometimes called the *Temple of Ceres*. (Length of the upper step of stylobate, 107 ft. 10 in.; breadth, 47 ft. 7 in.; height of columns, including capitals, 20 ft. 4 in.; diameter at base, 4 ft. 2 in.; number of flutings, 20; number of flutings in columns of pronaos, 24; supposed width of cella, 25 ft.)—This is the smallest temple, and the nearest to the Salerno gate. It is hexastyle peripteral; the peristyle is composed of 34 columns, of which 6 are in the fronts and 11 in the flanks, exclusive of the angles. Of the entablature, the architrave alone is entire; the W. pediment remains, and part of the E., with a fragment of the frieze. Within the peristyle it seems to have contained an open vestibule, a cella, and a sanctuary. The shafts of the columns of the peristyle diminish in a straight line; the intervals are little more than a diameter; the mouldings of the upper part, and the triglyphs, with one exception in the centre of the E. front, have all disappeared in consequence of the scaling of the sandstone of which they are built. The columns of the vestibule differ from those of the peristyle in the number of their flutings, and by having circular bases; but nothing remains of them beyond the bases of 4, and a small portion of the shafts. The walls of the cella are destroyed.

"Approaching these temples from the solitary beach," says the author of 'Notes on Naples,' "their huge dusky masses standing alone amidst their mountain wilderness, without a vestige nigh of any power that could have reared them, they look absolutely supernatural. Their grandeur, their gloom, their majesty—there is nothing like the scene on the wide earth. . . . And thus are preserved, for transmission to after generations, relics of the art and refinement and civilisation of bygone times, as sublime as Homer's verse: and fitly they stand amidst Homeric scenes. The Tyrrhene waters wash their classic shores, and, blue and misty through the morning haze, lies the Syren isle of Leucosia off the Poseidian point. Minerva's foreland is athwart the sea; and, if Oscan tales are sooth, the Trojan hero landed here at the Poseidonian port."

The Amphitheatre, &c.—Between the Temples of Neptune and Vesta, there are traces of three buildings: the eastern was an Amphitheatre (6), as its form indicates; the second is a pile of ruins, with a broken entablature, capitals, and pilasters, supposed to be the remains of a Circus or *Theatre*. A little W. of the Amphitheatre, marked by the inequality of the ground, are the ruins of another edifice, discovered in 1830, and supposed to be those of a *Roman* building, to which the name of Temple of Peace (7) has been given.

Pæstum was celebrated by the Latin poets for the beauty and fragrance of its roses, which flowered twice in the year:—

> Atque equidem, extremo ni jam sub fine laborum
> Vela traham, et terris festinem advertere proram;
> Forsitan et, pingues hortos quæ cura colendi
> Ornaret, canerem, biferique rosaria Pæsti.
>
> VIRGIL. *Georg.* IV. 116.

Leucosiamque petit, tepidique rosaria Pæsti.
OVID. *Metam.* XV. 708.

Propertius mentions them in a beautiful passage, as an instance of mortality:—

Vidi ego odorati victura rosaria Pæsti
Sub matutino cocta jacere noto.
Eleg. IV. 5, 59.

Ausonius records their freshness at sunrise from personal observation:—

Vidi Pæstano gaudere rosaria cultu
Exoriente novo roscida Lucifero.
Idyll. XIV.

These roses have disappeared; though a few plants may be found near the ruins of the temples, flowering regularly in May, which Mr. Hogg states agree best with the *Rosa Borreri*. (Linn. Tr. vol. xii.) The violets of Pæstum were also as celebrated as its roses. Martial commemorates them in the same passage with the honey of Hybla:—

Audet facundo qui carmina mittere Nervæ,
Pallia donavit glaucina Cosme tibi.
Pæstano violas, et cana ligustra colono,
Hyblæis apibus Corsica mella dabit.
Epigr. Lib. IX. 27.

The acanthus grows luxuriantly within the precincts of the temples and around them.

It has been frequently stated that the ruins of Pæstum remained unknown until late in the last cent. The absurdity of such a story may be estimated by the fact that the town of Capaccio, where the bishop and his clergy resided, looks down upon the Temples; and that the only road affording a communication between Salerno and the town of Vallo and the district of the Cilento, always passed by Pæstum and close to the ruins.

The best idea of the imposing grandeur of the ruins will be gained from the town walls, along the top of which a walk should be taken, from the Porta Justitia (13) or S. gate, to the Porta Aurea (3) or N. gate, the one by which you enter from Salerno. The finest view of the temples is obtained from the 1st tower of the wall E. of the Porta Justitia.

Near the *Portus Alburnus*, at the mouth of the Silarus, was the celebrated Temple erected in honour of Juno Argiva, by Jason and the Argonauts: its situation is placed by Strabo on the l. bank of the river, and on the rt. by Pliny; the best topographers coincide in the position assigned to it by Strabo.

g. The Lucanian Coast.

The excursion may be continued to Vallo, and along the Lucanian coast, but the country is not attractive, and contains nothing of great interest. A public conveyance runs between Salerno and Vallo, passing through Pæstum.

This road leaves Pæstum, and proceeds inland to the village of *Prignano* (1590 Inhab.). Beyond it is *Torchiara* (1514 Inhab.), where a horse-path diverges from the main road to *Agropoli* (2217 Inhab.), a fishing town picturesquely situated in one of the inlets of the Gulf of Salerno. It was the retreat of the Saracens after they were defeated on the banks of the Garigliano. 10 m. S. of it, beyond *Castellabate* (4896 Inhab.), is the *Punta di Licosa*, the S. promontory of the Gulf of Salerno, the *Promontorium Posidium* of the ancients, on which the Romans had several villas. The island off this point still retains nearly in the name of Licosa its ancient name *Leucosia*, so called from one of the Syrens. The country between Torchiara and Vallo is thickly interspersed with villages, and clothed with woods of oaks and chestnut-trees.

The road, after leaving Torchiara, passes over the *Montes Petilini*, to where Spartacus retreated after his defeat by Crassus, B.C. 71, through the village of Rolino, and crosses the Alento, the ancient *Heles*, called a *nobilis amnis* by Cicero; it follows its l. bank for a short distance, and passes below *Sala di Gioi*. Near this is the *Monte della Stella*, supposed to mark the site of *Petilia*, the capital of Lucania: on the summit is a small chapel and some ruins are still visible. Mercato will be the nearest point to ascend from.

Vallo (5050 Inhab.) about 20 m. from Pæstum, is the chief town of the district; it contains little to interest the traveller except the surrounding scenery, and the places of classical interest in the neighbourhood. About 2 m. from the mouth of the Alento, and 8 m. from Vallo, is a lofty insulated hill, surmounted by the mediæval castle of *Castellammare della Bruca*, supposed to mark the site of

Velia, a colony founded by the Phocæans after their evacuation of Corsica (B.C. 540). It was celebrated for the Eleatic school of philosophy, founded by Zeno, a disciple of Parmenides. After it became a Roman colony, Paulus Æmilius was sent there by his physicians, and derived great benefit from the air. Cicero frequently resided in it with his friends Trebatius and Talna; and Horace tells Numenius Vala that he was recommended by his physician Musa to visit it or Salerno for a complaint of his eyes:—

> Quæ sit hyems Veliæ, quod cœlum, Vala, Salerni,
> Quorum hominum regio, et qualis via; nam mihi Baias
> Musa supervacuas Antonius.
>
> *Epist.* l. xv.

On the summit and declivity of the hill are extensive remains of walls, built of polygonal masses of stone at the base, and covered with superstructures of brick: many of the bricks bear Greek characters. Several Greek sepulchral inscriptions have been discovered. The Portus Veliensis, where Cicero landed in his flight from Rome after the death of Cæsar, where he met Brutus, was probably at Portuallo, near the mouth of the Alento. About 15 m. farther down the coast is the promontory which still retains, as the *Punta di Palinuro*, the name of the pilot of Æneas, which the Cumæan Sibyl promised it would eternally preserve. A ruined tower, near the village of Torre, between *Pisciotta* (3589 Inhab.), the supposed site of Pyxus, and 3 m. from the promontory, still bears the name of the *Golfo di Palinuro*;—

> Et statuent tumulum, et tumulo solemnia mittent:
> Æternumque locus Palinuri nomen habebit.
>
> *Æn.* VI. 380.

6 m. from here inland is the village of *Centola* (2706 Inhab.), upon a hill between the sea and the valley of La Molpa.

The rivers Molpa and Mingardo fall into the sea on the E. side of this promontory. Not far from the Molpa, the ancient *Melfes*, are some ruins which are supposed to mark the site of a city founded by the Roman emigrants before they removed to Amalfi, the modern fishing village of Palinuro. Near it are 2 caverns, called *Le Grotte delle Osse*, from the number of bones which they contain. These bones are chiefly of animals, though some have seen in them those of the seamen of the Roman fleet wrecked here on its return from Africa B.C. 254, a disaster which compelled Rome to renounce for a time the sovereignty of the seas.

4 m. beyond the Molpa is the village of *Camerota* (3083 Inhab.), and 10 m. E. of it the village of *Policastro*, which gives the name to the Gulf. It is the see of an archbishop, and dignified with the name of a town, though containing hardly 500 inhabitants. It has never recovered from the sack it sustained from Barbarossa in 1544. It is supposed to stand upon the site of the ancient *Buxentum*, a colony from Rhegium (B.C. 197), whose name is preserved by the *Basento*, a river that flows into the sea ½ m. W. of that town. There are some antique marble columns sunk into the earth before the cathedral, and a few Latin inscriptions built into the wall of the bell-tower, bearing the names of Germanicus, son of Tiberius, and of Julia his daughter. 8 m. S.E. is *Sapri*, where several ruins and vestiges of a port are supposed to mark the site of the *Scidrus* of Herodotus, where the Sybarites settled after the destruction of their city (B.C. 510).

The ancient town stood ½ m. E. of the modern, at a spot called Camerelel.

From Sapri a road of 12 m. falls

into the high road to Calabria, halfway between the post station of Lagonegro and Lauria (Rte. 155).

EXCURSION V.—NOLA, AVELLINO, AND MONTE VERGINE.

a. *Preliminary Hints.* b. *Naples to Avellino, viâ Nola and Sanseverino.* c. *Avellino to Monte Vergine.*

a. PRELIMINARY HINTS.

This excursion is of no very great interest, but it leads the traveller through some exceedingly beautiful country. It will require 2 or 3 days. The best way of making it is to go by rail through Nola to Laura, 45 m., and thence drive to Avellino; from Avellino make the excursion to Monte Vergine, and then either return to Avellino, or drive on to Nola and take the train to Naples thence: or the order may be reversed, and Monte Vergine visited from Nola, and so on to Avellino. Trains leave the Central Stat. at Naples 4 times daily for Laura in 3 hrs.: 1st cl. 6 fr. 55 c.; 2nd cl. 4 fr. 10 c.; 3rd cl. 2 fr. 5 c. Carriage from Laura to Avellino in 1½ hr., 7 fr. Carriage from Avellino to Mercogliano, 1 hr., from which point the ascent of Monte Vergine must be made on foot.

b. NAPLES TO AVELLINO, *viâ* NOLA AND SANSEVERINO.

Leaving Naples the line of rly. is the same as that to Capua and Rome, passing the stations of Casalnuovo, Acerra, and Cancello (see Exc. VI.).

[A short distance before reaching Casalnuovo the direct road of 14 m. to Nola along the Strada Consulare della Puglia, branches off. It passes through *Pomigliano d'Arco* (10,045 Inhab.), *Cisterna*, and other villages to *Marigliano* (10,215 Inhab.), supposed to derive its name from a villa of Marius called Marianum. Thence through *Cimitile*, which is rich in interest from its early ecclesiastical remains, to Nola.]

At Cancello the line we follow branches off to the S.E., and traverses a fertile plain to

35 kil. *Nola* Stat. (11,395 Inhab.), an episcopal city and capital of the district, and still retaining the name and site of one of the most ancient cities of Campania, famous for the resistance offered by its fortress to Hannibal after the battle of Cannæ:—

> . . Pœno non pervia Nola.
> *Sil. It.* VIII. 536.

It was here that Augustus died, A.D. 14; according to Tacitus, in the same house and chamber in which his father Octavius had expired. Nola has supplied the museums of Europe with one of the most valuable classes of Fictile Vases of the Græco-Italian period. These vases, known by the name of Nolano-Egyptian, and of which there are several magnificent specimens in the Naples Museum, resemble those of Corinth in their general character, and are supposed to have been introduced by the Corinthian potters, Eucheir and Eugrammos, who were brought into Italy by Demaratus about 600 years B.C. The material of the Nolan vases is a pale yellow clay; the figures are in maroon, some of the accessories are marked with a crimson pigment, the inner markings and details being frequently picked out with the point of a graver. Nola has also enriched the cabinets of numismatists with an immense quantity of coins, most of which bear the epigraph ΝΩΛΑΙΩΝ, a sufficient proof that the city was founded by a Greek colony. The interesting inscription in the Oscan language, known as the *Cippus Abellanus*, which was found near Atella, is preserved in the Museum of the Seminary at Nola, a short distance, 10 min, from the town. In the 5th cent. Nola became celebrated for the introduction of church bells, which are said by Polydore Vergil and others to have been invented by Paulinus, bishop of the city, in whose honour an annual fête is held in July. From this circumstance the church bell is supposed to have been called *Cam-*

pana in low Latinity, a name derived from the province of Campania, in which the city is situated. Nola was the birthplace of *Giordano Bruno*, the Domenican philosopher, who fled to England after he had become dissatisfied with his own church, and afterwards to Helmstadt, where he was protected by the Duke of Brunswick. On his return to Italy he was arrested at Padua, and burnt at the stake at Rome, in 1600, on the charges of heresy and atheism. *Merliano*, the sculptor, better known as *Giovanni da Nola*, was also born at Nola in 1478.

Near Nola is *Monte Cicala*, interesting to the geologist for its alluvial formations, and with the ruins of a castle on the summit. The town of *Cimitile* (3507 Inhab.), 1 m. from Nola, contains 5 very early churches, dating probably from the early part of the 4th cent., with crypts, catacombs, chapels, and mediæval inscriptions. Three of these churches are hopelessly gone to decay, but 2 are being restored by the Government. In one, *S. Felix*, are the tombs of SS. Felix and Paulinus; also a throne and pulpit of the 12th cent., some sculpture of the beginning of the 8th cent., and paintings of the 14th cent.

5 kil. *Palma* Stat. (7077 Inhab.), a town prettily situated on a hill opposite to Ottaiano, on the lower slopes of the hills that encircle Vesuvius, and so often mentioned in the account of the eruption of that volcano. There is a large feudal mansion, situated at the foot of a wooded hill, on which are the ruins of an extensive castle.

10 kil. *Sarno* Stat. (15,382 Inhab.) is crowned by the picturesque ruin of its mediæval castle, the principal stronghold of Count Francesco Coppola, during the conspiracy of the barons against Ferdinand of Aragon (1460), and a favourite subject with artists. It takes its name from the river Sarno, which gushes from the rock on the N. of the town in a clear and abundant stream. In the ch. of *S. Maria della Foce* is the tomb of Walter de Brienne, the son-in-law of Tancred, who died a prisoner here in 1205, from the wounds received in his expedition against Frederick II. Between Sarno and Palma are the remains of the Roman aqueduct which supplied Naples and Misenum with the waters of the Sabato.

7 kil. *Codola* Stat.
Through a narrow valley to
3 kil. *San Giorgio* Stat.
Through several tunnels to

6 kil. *Sanseverino* Stat. (9840 Inhab., very poor *Inn*), with the usual castle commanding the surrounding country. In the ch. of *S. Antonio* are the tombs of Tommaso da Sanseverino, High Constable of Naples in 1353, and other members of the Sanseverino family. There is a good road of 10 m. from Sanseverino to Salerno, passing near *Baronisi* (7668 Inhab.), the scene of Fra Diavolo's death (see p. 31); and *Giffone*, interesting from the limestone rocks around containing fossil fishes of the age of the English lias and inferior oolite: a rly. is projected. There is also a road of 7 or 8 m. to La Cava and Nocera; and another of 5 m. to S. Clemente by Materdomini.

From Sanseverino the rly. ascends the valley of the same to

6 kil. *Laura* Stat. The farthest point yet reached by the rly. which is projected to continue to Avellino and Benevento. Here a carriage must be taken to Avellino, 1½ hr. The road passes through the valley of Montoro, with its villages of *Montoro Inferiore* (5315 Inhab.) and *Superiore* (4698 Inhab.), traverses the hills which separate the Sarno from the Sabato, and descends by *Celsi*, *Contrada* (2156 Inhab.), and *Bellizzi*, to

16 kil. *Avellino* (20,492 Inhab. Inn: *Albergo Alt, delle Puglie, Alb. d'Italia*), situated in a well watered valley. It is an episcopal city, and the capital of the province of Principato Ulteriore. There are some good buildings, among which

may be mentioned the *Palazzo Trevisani* and the *Prefettura*. The custom-house was once the baronial mansion of the Caracciolo family, a branch of which derives from the city the title of prince. Avellino retains the name, but not the situation, of the ancient *Abellinum*, the ruins of which are at *Atripalda*, 2 m. off, on the rt. bank of the Sabato. Considerable plantations of filbert or hazel trees exist hereabouts, the name of which, in ancient and modern times—*Nux Avellana* in Latin, *Avellana* in Italian, *Aveline* in French—is supposed to have been derived from this locality. There are beautiful walks in the neighbourhood.

If the traveller should return from Monte Vergine and Avellino by the rly. route just described, he may vary the drive to Laura or Sanseverino by taking another road which passes through *Atripalda* (5726 Inhab.) mentioned above as the site of the ancient Abellinum. There are still vestiges of the citadel, an amphitheatre, baths, and an aqueduct. Following the rt. bank of the Sarno, with numerous iron-foundries and paper-mills, we pass through a numerous cluster of villages forming the commune of *Serino*, supposed to have arisen from the ruins of the ancient *Sabatia*, near which were the sources of the Julian Aqueduct which extended to Naples and Misenum. 3 m. from Serino, higher up the side of Mt. Terminio, is *Volturara*, near which is the Lake of *Dragoni*, 2 m. in circuit. At the 8th m. is *Solofra*, containing a Ch. with some paintings by *Guarini*, an artist of considerable merit, but scarcely known beyond the limits of this his native place. From Solofra we reach either Laura or Sanseverino.

The great Strada della Puglia passes through Avellino, and the traveller may return by it to Naples, either direct from Avellino (47 m.) or from Monte Vergine, joining it at Monteforte. Another road of 43 m. leads from Avellino along the l. bank of the Sabato through Pratola, Dentecane, Mirabella, and Grottaminarda (from any of which 3 last mentioned places the Lake of Amsanctus can be visited), to Ariano, on the Naples-Foggia line of rly. (see Rte. 146). Another road leads through Pratola and Montefusco to Benevento. And another to S. Angelo de' Lombardi (from whence also the Lake of Amsanctus can be visited), and thence to Melfi (see Rte. 152).

c. Avellino to Monte Vergine.

The first part of the road to Monte Vergine as far as Mercogliano, 1½ hr., lies along a carriage-road through chestnut woods and a rich. fertile country. At Mercogliano (3040 Inhab.) the carriage must be left, and horses, which can be procured at the village, mounted for the ascent of Monte Vergine, 1½ hr.'s stiff climb.

The *Convent of Monte Vergine* lies in a ravine on the side of the highest peak of the mountain. It is one of the three great mediæval monasteries still preserved near Naples. S. William of Vercelli, the confessor of King Roger, is said to have founded it in 1119 on the ruins of a temple of Cybele. Its ch. of S. Guglielmo contains a miraculous image of the Virgin, which is in great veneration in S. Italy: it was presented in 1310 by Catherine of Valois, who is buried in the ch. with her son Louis of Taranto, the 2nd husband of Joanna I. Their effigies, in the costume of the 14th cent., are placed on a Roman sarcophagus. On the l. side of the high-altar is the chapel and tomb which Manfred had erected for himself, and which, after his defeat and death, were given by Charles of Anjou to one of his French followers; an event recorded by a quaint Latin inscription. The tomb, which is a sort of altar canopy, has 4 columns resting on lions, and an upper story of small columns, all white marble adorned with mosaics. In the monastery there is a small collection of inscriptions found near the spot. At Whitsuntide and on the 7th Sept. pilgrimages are made to the shrine of the Madonna; and a great variety of costumes may be seen on these occasions. A path leads to the summit of the mountain, which commands an

extensive view of the bays of Naples and Salerno, and inland to the borders of the Apulian plain. The mitred Abbot and the more aged monks reside at *Loreto* or the *Ospizio*, at the foot of the mountain, a large octagonal building erected near Mercogliano in the last cent. from the design of *Vanvitelli*. Here are preserved the *Archives*, which have been declared a branch of the *Archivio Generale* at Naples, and contain upwards of 18,000 parchment rolls, besides many Diplomas, 300 Papal bulls, and more than 200 MSS. relating to the mediæval history of Italy. The collection, which begins with a diploma of the 9th cent., is bound in several vols. with an index. The oldest Greek parchment, of which there are many, dates from 1179.

As has been said, the traveller, instead of returning to Naples by way of Avellino, may proceed direct by carriage to Nola by the following route.

From Mercogliano a road leads into the high road of the Strada della Puglia, at *Monteforte* (4200 Inhab.), on the side of a mountain, on which frown the ruins of its once strong Castle, still a picturesque object. It was the property of the De Montfort family, and for some time the residence of Guy de Montfort, who murdered Prince Henry of England in the Cathedral of Viterbo. The revolution of 1820 broke out in this village. From this point there is a magnificent view over the plains of the Terra di Lavoro. A long and steep descent leads to *Mugnano* (3178 Inhab.), locally celebrated for its shrine of S. Philomena. Through a valley covered in the upper part with chestnut forests, and in the lower with vineyards and filbert-trees, the road descends to *Cardinale*, a hamlet at the foot of the mountain with a miserable *osteria*. We next reach Baiano; and then *Avella* (3714 Inhab.), a thriving place. On the rt. is the ruined castle of Avella, marking the site of the *Meliferæ Abellæ* of Virgil, a city founded by one of the Greek colonies from Chalcis, and of which there are considerable vestiges. It was among these remains that the long inscription in the Oscan language, now in the museum of the Seminary at Nola, was found. Near Avella is the *Grotta degli Sportiglioni*, a large cavern in the mountain. A short distance farther on we pass through Gallo, and turn off from the main road at Cimitile to Nola.

EXCURSION VI. — CASERTA, S. MARIA DI CAPUA, THE CAUDINE FORKS.

a. *Preliminary Hints.* b. *Naples to Caserta.* c. *S. Maria di Capua.* d. *The Caudine Forks.*

a. PRELIMINARY HINTS.

This excursion will occupy two days. If only Caserta and S. Maria di Capua be visited, it may be done in one. The best plan for the whole excursion will be to go to Cancello or Maddaloni by an early train from Naples: there hire a carriage and drive to Arienzo and Arpaia, and round through Airola to S. Agata de' Goti; thus seeing both passes that lay claim to the title of the Caudine Forks; from S. Agata de' Goti the station of Valle di Maddaloni, on the Naples-Foggia line, is soon reached, whence the train can be taken to Caserta. Sleep the night at Caserta, and the next day proceed to S. Maria di Capua, examine the objects of interest there and in the neighbourhood, and return to Naples. For convenience sake we shall, in our description, take the traveller to Caserta and S. Maria di Capua direct, leaving the account of the Caudine Forks till afterwards.

There are two ways of reaching Caserta: 1. By the Naples-Foggia line, through Aversa, 6 trains daily; 2. By the Naples-Rome line, through Cancello, 7 trains daily. Both take about the same time—1 to 1¼ hr. Fares (by line No. 2)—1st cl., 2 fr. 95 c.; 2nd cl., 1 fr. 85 c.; 3rd cl., 95 c. We shall follow line No. 2, leaving the description of the other to Rte. 146.

b. Naples to Caserta.

Leaving the Central Station at Naples, the line reaches

11 kil. *Casalnuovo* Stat., a straggling village in the midst of the fertile Campanian plain.

4 kil. *Acerra* Stat. (13,633 Inhab.), retains the site as well as the name, but no remains, of *Acerræ*, an ancient town of Campania, which obtained the Roman *civitas* as early as 332 B.C. It was plundered and burnt by Hannibal in B.C. 216. During the Social war it was unsuccessfully besieged by the Samnite general, C. Papius. Acerra is the supposed birthplace of the Neapolitan *Pulcinella*.

Between these two stations the railway proceeds by the side of the *Acqua di Carmignano*, the aqueduct that brings the water from S. Agata to Naples; and it crosses the sluggish canals, called the *Regi Lagni*, which divide the provinces of Naples and Terra di Lavoro, constructed for the purpose of draining the *Pantano*, or marsh, of Acerra, the ancient *Clanius*, from which they take their name, and which, rising near Avella, devastated Acerra in ancient times with its floods, and during the middle ages with its unhealthy stagnation:—

> Et vacuis Clanius non æquus Acerris.
> Virg. *Georg.* II. 226.

Acerra, and especially Casalnuovo, are still subject to malaria, which is increased by the flax-grounds, where the stalks are left to macerate. The Lagni are carried across the country, and flow into the sea in two branches, the principal one near the mouth of the Volturno, the other through the Lago di Patria.

7 kil. *Cancello* Junct. Stat. (1284 Inhab.), a village at the base of a hill which advances into the Campanian plain from the ridge of the Apennines, and which is crowned with a large ruined castle flanked with towers. From here the railway to Nola, Palma, Sarno, Sanseverino and Laura branches off on the rt. (see Exc. V.).

Here, too, a carriage may be hired for proceeding through the Caudine Forks.

6 kil. *Maddaloni* Stat. (18,767 Inhab.) is picturesquely built round the base of a hill whose lower peak is crowned with the round towers of its mediæval castle, and the higher with the large ch. of S. Michele. It contains many good houses and churches. The massive and imposing baronial palace of the Carafas, its former dukes, is now occupied by a college.

2 m. on the rt. is the aqueduct called Ponte della Valle (see Rte. 146).

6 kil. Caserta Junct. Stat. (29,451 Inhab. *Inns: H. Vittoria; H. Villa Reale*, both near the station; *H. Villa di Firenze*, near the Pal. Reale; *H. Stella. Pension* at all according to agreement). A clean and well built town, the capital of the province of Terra di Lavoro, and the see of a bishop. Opposite the rly. stat. is the

Palace of Caserta. (Permission to visit to be obtained at the Palazzo Reale, at Naples, but may be had sometimes through the innkeeper at Caserta; attendant, 1 fr.) The estate of Caserta was bought of the Dukes of Sermoneta by Charles III., and the palace begun in 1752. The architect was Vanvitelli, and it is considered to be his masterpiece, and one of the finest palaces in Europe. From whatever side the palace is approached, we cannot fail to be struck with the singular elegance and harmony of the design. It is a rectangular building, whose four sides nearly face the cardinal points. The length of the front on the S. side is 780 ft.; the height 125 ft.; each floor has 37 windows. It is in the richest style of Italian architecture, and built of travertine from the quarries of S. Iorio, near Capua. The great entrance opens upon a portico which pierces the whole depth of the palace, and through which the cascade is seen in the distance. From the centre of

this portico, where the four courts form a cross, springs the grand staircase, the walls of which are inlaid with lumachella of Trapani. At the top of the stairs is the great vestibule, ornamented with rich marbles and columns of Sicilian *breccia*. The interior of the palace is more remarkable for its architecture than for the decorations or furniture of the rooms. The *Chapel*, upon which marbles, lapis lazuli, and gilding have been lavished, contains a Presentation in the Temple by *Mengs*, five pictures by *Seb. Conca*, and an altar-piece by *Bonito*. The *Theatre*, decorated with alabaster columns, has five rows of boxes. The 16 Corinthian columns of African marble were brought from the Temple of Serapis at Pozzuoli. There are 40 boxes, besides that for the royal family. The *Gardens* will afford more pleasure than the uninhabited chambers of the palace. The cascades are supplied by the aqueduct, whose waters, after passing through the grounds, are united with those of Carmignano to supply the capital. The cascades are arranged so as to form a combination of fountains and statues. The grand cascade is made to represent the story of Diana and Actæon. In the basins of some of these cascades are kept several gigantic trout, where they thrive well and are fed on frogs. The so-called English garden on the E. side was made by Queen Caroline in 1782. The views from various parts of the grounds, and especially from the terrace above the cascade, are extremely interesting. In the l. of the park still exists a portion of the ancient feudal forest of the princes of Caserta. Adjoining the N. end of the Gardens is the *Royal Casino of S. Leucio*, which can be reached either by walking through the Park, or by a road that runs outside its wall. It is 3 m. from the palace, and enjoys a much more extensive view. The hill rising behind it is covered with an ilex forest, abounding in game.

On the hills behind the modern town to the N.E. is Caserta Vecchia, built by the Lombards in the 8th cent. Some of the old walls and bastions still remain; and its old ch. of *S. Michael* is an interesting specimen of mixed Norman architecture of the 12th cent.

Caiazzo, Piedimonte d'Alife, and the range of the Matese, may be visited from Caserta (see Rte. 145).

From Caserta we proceed either by road or rail to

c. S. Maria di Capua.

7 kil. *S. Maria di Capua* (17,896 Inhab. Inn: *Albergo di Roma*), a thriving town standing on the site of ancient *Capua*. It would be out of place here to enter into any account of the traditions respecting the origin of ancient Capua. It will be sufficient to state that it was founded by the Etruscan settlers in Campania under the name of *Vulturnum*, and that it became known as *Capua* after its occupation by the Samnites. Among the cities of Italy, Capua was second to Rome alone; and even after it had submitted to the protection of the Romans, its celebrity extended not only to every part of Italy, but even to Greece and Sicily. But the pride and ambition of the Campanians, increasing with these accessions of fame and importance, could not resist the temptation held out to them by the successes of Hannibal, of being raised through his means to the first rank among the Italian cities. The details of the negotiations carried on between that great commander and the Capuans are related at length in the 23rd book of Livy. It is well known that the alliance which was formed proved fatal to both parties. The Carthaginian forces, enervated by the pleasures of Capua, could no longer obtain the same brilliant successes which had hitherto attended their victorious career, and that city soon saw itself threatened by a powerful Roman army encamped before its walls. The siege was formed and carried on with that determination which the desire of vengeance inspires. Hannibal, baffled in all his attempts to create a diversion in favour of his unfortunate allies, was compelled to leave them to their fate. Capua was then reduced to the necessity of surrendering to its incensed and, as the event too surely proved, merciless

foe. Those senators who had not by a voluntary death anticipated the sentence of the Roman general fell under the axe of the lictor. The citizens were reduced to slavery. Even the walls and habitations were only spared, as Livy reports, in order that the best lands of Italy might not be destitute of cultivators. It was restored to favour by the Cæsars, and in Strabo's time it had recovered its former magnificence. The last important increase was under Nero; but we know from inscriptions that it continued to flourish till a late period of the Roman empire, when it fell under the repeated attacks and devastations of the Goths, Vandals, and Lombards. Its circumference has been estimated at between 5 and 6 m., and its population at no less than 300,000 Inhab. The ancient city had 7 gates, leading to different parts of Campania. Of these the Porta Casilinensis and Porta Albana were upon the Appian Way. The Porta Jovis, mentioned by Livy, is supposed to have led to the temple of Jupiter on Monte Tifata. The gates called Cumana, Atellana, and Liternina, led in the direction of the towns from which they derived their names. The two principal quarters of the town were called *Seplasia* and *Albana*, the first of which was noted as the abode of perfumers.

The most remarkable ruin is the *Amphitheatre*, on the north of the town, about ⅔ m. from the railway station, 1-horse cab 1 fr., admission ½ fr. It is supposed to have been the oldest amphitheatre in Italy, and to have served as a model for all the others. According to Cicero, it was capable of holding 100,000 persons. Three of its corridors still exist in a tolerable state of preservation; and the remains of two more may also be seen beyond them. These corridors were entered by a series of arches, of which only 2 remain, although there could not have been less than 80. On the keystone are busts of deities. The walls are composed of blocks of travertine joined together without cement. The arena, which has been cleared out, contains many substructions and apartments, resembling those of the amphitheatre at Pozzuoli, which enable us to form a better idea of the internal arrangement of these kinds of buildings than even the Coliseum itself. The steps which the gladiators are supposed to have ascended, the place where they were carried out when killed, the prison, and the dens of the animals are easily recognised. The passages are filled with ruins of the building, forming a little museum, among which are portions of Corinthian columns, and some fine fragments of marble friezes, &c., carved with bas-reliefs of lions, stags, dogs, and other animals. Gladiatorial combats were invented by the Campanians; and the awning, or *velarium*, employed in the Roman theatres, was first used here. The best place for enjoying a full view of the building is the second story. After the city of Capua had been destroyed by the Saracens, in the 9th cent., the amphitheatre was converted into a citadel, and was totally ruined by the defence of the Saracens against Athanasius, Bishop of Naples, by whom they were besieged.

To the S. of the modern town existed the ancient *Necropolis;* in the part bordering on the rly. numerous very beautiful Italo-Greek vases have been recently dug out. At a short distance are the remains of a triumphal arch, under which the road to modern Capua passes. The principal ch. contains many marble and granite columns from Roman buildings; and under the modern Barracks the remains of a large crypt and portico are still visible.

3 m. from S. Maria, on the declivity of the Monte Tifata (formerly crowned by a temple of Jupiter, and now by the chapel of St. Nicholas, containing some old frescos) is the village of *S. Angelo in Formis*, with its interesting abbey and church of the same name. The abbey was founded in 1058; but the church was not finished till 1075, under the superintendence of Desiderius, abbot of the neighbouring monastery of Monte Casino. The ch. is chiefly interesting from the frescos it contains, painted by Greek artists at the time of its erection, and which show that Byzantine art of that period was, if anything, inferior to Roman.

The ch. is also noteworthy, according to Crowe and Cavalcaselle, as presenting the earliest example of the complete ornamentation of a ch. with a series of subjects subordinate to one another, and illustrating the entire Sacred History; and also for containing the first known example of the Last Judgment as the subject of a picture. This fresco is over the chief entrance; the tortures of hell are represented with great vividness. In the centre apse is a fresco representing Christ enthroned, with the symbols of the Evangelists; below the 3 archangels and the abbot Desiderius with a model of the ch. in his hand. In rt. side apse, the Virgin between 2 angels, with 6 busts of female saints below. Above the arches of the centre aisles are 3 courses of paintings: one representing kings and prophets of the Old Testament, and the sacred scenes of the Passion, the third is whitewashed over. Over the chief portals outside is a half figure of the Virgin between two angels; beneath, the half figure of an angel. In the lunettes of the porch are scenes from the lives of S. Anthony and S. Paul the Hermit, partly destroyed.

The *Camp of Hannibal* may be visited from S. Maria: it is about a mile distant from Sommacco, on a hill called Montegrime or Sta. Croce; a small level space on it still bears the name of the Pavillon or *Padiglione di Annibale*. The view from here, over the Campagna, Vesuvius, &c., is very fine.

There is a pleasant drive back to Naples through *S. Tammaro*, visiting the *Casino Reale di Carditello*, 2 m. on the rt., a royal farm with a prettily decorated cottage, extensive stabling for the cattle, and a wood forming a reserved chace of wild boar. The farm is surrounded by a wall of 6 m. On Ascension-day it is the scene of a popular *Festa*.

d. The Caudine Forks.

We now proceed to describe the Caudine Forks, a visit to which may, has been said, be combined with the present excursion. Carriages can be hired either at Cancello or Maddaloni.

Starting from Cancello, the road, the old post route to Benevento, proceeds along the foot of the mountains through the pretty village of S. Maria a Vico, and enters the valley of Arpaja.

8 m. *Arienzo* (3757 Inhab.), one long street, surrounded by gardens of olive and orange trees. The ch. and convent of the Cappuccini is considered to be one of the best works of *Carlo Zoccoli*.

The road now ascends for 3 m. to *Arpaia* (1289 Inhab.), a poor village situated at the upper end of the valley. There is a Roman milestone here with the number XVI.: it is remarkable for the inscriptions upon it, on one side, of the 11th Consulate of Augustus (B.C. 23), the date of the death of the young Marcellus, of the Emperors Julianus (the Apostate), Theodorus the Great, Arcadius, Honorius, and Valentinian III., thus embracing a period of nearly 500 years, or all the Roman Empire. The hill on the l. of the village, called *Costa Cauda*, is covered with ruins.

Between Arienzo and Arpaia the road passes through a narrow defile, considered by some antiquaries to be the *Furculæ Caudinæ*, or *Caudine Forks*, while others place them in the pass between Sant' Agata de' Goti and Ariano, which we shall reach presently. The precise site of that locality is still a *vexata quæstio* of Italian topography. The Caudine Forks are represented by Livy as a narrow valley, shut in on either side by inaccessible mountains, and traversed by a small stream. The approach to it at each extremity was so narrow that a slight obstruction sufficed to impede the passage. The Roman army in their march from *Calatia* to *Luceria* passed through this defile, having been induced to quit their encampment at Calatia by an artifice of C. Pontius, the Samnite general, who had ordered ten soldiers, disguised as shepherds, to approach the Roman outposts with their flocks, and induce the army to march forward by the false intelligence that the Samnites were engaged in the

siege of *Luceria*. The Romans, on arriving at the extremity of the pass, found it completely closed by trees and stones, while their retreat was cut off by the enemy, who had in the meantime occupied the heights in the rear. Deprived of the power of resistance, the Roman army, after encamping in the valley for some days, was compelled by famine to surrender and submit to the degradation of passing under the yoke.

The principal point of the argument turns upon the precise position of *Calatia*. There were two towns of this name near Capua: one, *Caiazzo*, being within the territory of Samnium, at some distance N. of the rt. bank of the Volturno; the other in Campania, on the Appian Way, at a place still called *Le Galazze*, between Caserta and Maddaloni. Most of the Italian antiquaries, followed by Dr. Cramer, whilst admitting that Livy's narrative is not strictly applicable to the Pass of Arpaia, still are of opinion that the *Furculæ* were here. They consider that the Roman army was not encamped on the N. side of the Volturno, for there is no mention of their passage of the river. Assuming that the Campanian Calatia was the headquarters of the Roman army, the pass of Arpaia would have been their direct line of march to Luceria. In corroboration of this view it is to be remarked that the valley between Arienzo and Arpaia is still known as the *Valle Cauda*, the hill near Arpaia *Costa Cauda*, and that a village in this valley still bears the name of *Forchia*. It may also be added that, in a country like that which surrounds Naples, considerable changes must have taken place from natural causes; and drainage and cultivation have probably done more towards altering the aspect of the country during that period than even natural convulsions.

We shall consider presently the arguments in favour of the S. Agata de' Goti pass, to which the road turns off on the l. shortly after passing Arpaia. We may, however, continue a short way farther along the high road to

4½ m. *Montesarchio* (6688 Inhab.), occupying the site of Caudium, a station upon the Via Appia, surmounted by a large castle, once a stronghold of the Avalos family. It had of late years been converted into a state prison, and some of the most eminent men, among them Baron Poerio, who had taken part in the political struggles of their country, were confined in it. On the north, forming a conspicuous object in the prospect, is the lofty range of *Mte. Taburno*.

A road leads on rt. in 12 m. to Avellino, along the base of Monte Vergine (see Exc. V.). The main route continues, and reaches in 10 m. across the Sarretella and the Sabato Benevento (see Rte. 146).

Returning to the cross road mentioned above as leading to S. Agata, we reach, among the hills, the small town of *Airola* (5116 Inhab.), and enter the pass leading from it through Moriano (2987 Inhab.) to S. Agata, the other candidate for the honour of being the Caudine Forks. It is argued in favour of this pass, that it corresponds exactly with Livy's description of the locality, being shut in by high mountains, traversed by the *Isclero* stream, and accessible at both sides by narrow defiles. From Livy's account it is clear that *Caudium* itself was not in the pass. If the Romans were in the Samnite Calatia, the way through it to Beneventum would be much shorter than through the pass of Arpaia; and even assuming that they were in the Campanian Calatia, the route through this pass would be as short as that through the valley of Arpaia. It is remarkable also that there is no mention of the Caudine Forks after this event; though had they been situated between Arienzo and Arpaia, on the *Via Appia*, the great high road from Rome and Capua to Beneventum, they would certainly have been mentioned during the Second Punic War, when such a pass would have been of great strategic importance. The absence of all allusion to the *Furculæ* by Horace, who traversed the pass of Arpaia, seems also to show that they were not on this celebrated highway:—

Hinc nos Cocceii recipit plenissima villa,
Quæ super est Caudi cauponas.—*Sat.* I. 5.

The arguments therefore appear to be in favour of the pass S. of S. Agata de' Goti; unless we reject altogether Livy's account, and suppose that the Romans, having sustained a defeat, greatly exaggerated the difficulties of the locality. This view of the question is to a certain degree supported by Cicero's double allusion to the *battle* and *defeat* near Caudium.

S. Agata de' Goti (8014 Inhab.) stands on a hill of volcanic tufa, surrounded by the Isclero, and is supposed to occupy the site of *Saticola*. Many ancient coins, and several tombs which contained some fine vases now in the Museum at Naples, were found in its vicinity.

In 3 m. we reach *Valle di Maddaloni*, a station on the Naples-Foggia line (Rte. 146), by which, or along the road, Caserta can be reached.

EXCURSION VII.—POZZUOLI, THE SOLFATARA, MONTE NUOVO, AND OTHER EXTINCT VOLCANOS, THE LAKES OF LUCRINUS AND AVERNUS, BAIÆ, MISENUM, THE "ELYSIAN FIELDS," LAKE OF FUSARO, CUMÆ, LITERNUM, THE ARCO FELICE.

a. *Preliminary Hints.* b. *General Description of the district West of Naples.* c. *Pozzuoli and its Ruins.* d. *The Solfatara, Monte Nuovo, and other extinct Volcanos.* e. *The Lakes of Lucrinus and Avernus.* f. *Baiæ, the Piscina Mirabilis, and other ruins.* g. *Misenum.* h. *The "Elysian Fields," Lake of Fusáro.* i. *Cumæ, Liternum, the Arco Felice.*

a. PRELIMINARY HINTS.

This excursion, the chief features of which may be combined with Drives 1, 2, and 3, can be accomplished in one day; but it will be more convenient to divide it into two. The following plan may be recommended to those who wish to do all they can in one day: Through the Grotta di Pozzuoli to the Lago d'Agnano and Astroni: back into the main road and to Bagnoli and Pozzuoli; thence to the Amphitheatre and Solfatara, and on by Monte Nuovo to the Arco Felice, whence the site of Cumæ must be reached on foot; then on by the Lago di Fusaro to Baiæ, and thence to the Piscina Mirabilis, Misenum, and Miliscola; return to Baiæ, skirt the Lucrine Lake, and visit the Sibyl's Grotto on Lake Avernus; whence to Pozzuoli, and home by the Sta. Nuova di Posilipo. The hire of a carriage for this excursion, which will take a very long day, is 25 fr., with a buonamano. It may be conveniently shortened by leaving out the Lago d'Agnano, Astroni, the Solfatara, and Monte Nuovo, and making them the object of another excursion, which may include the northern crater of Monte Barbaro, and other craters, and be continued to Cumæ, this last being omitted from the 1st excursion. There are many other combinations of these places, which can be arranged by the traveller himself, according to his inclination. Exc. VIII. to Procida and Ischia may be joined with this excursion by embarking at Miliscola—a boat, however, must be ordered to be in readiness there beforehand. Similarly, a carriage must be ordered from Naples, to be at Miliscola, should the traveller return that way from Procida or Ischia, which is the better way of combining the two excursions. If Pozzuoli is chosen as the embarking or landing-place, there is no need to order boats or carriages beforehand; but it is not nearly so convenient for Procida or Ischia as Miliscola. A carrozzella from Naples to Pozzuoli and back, 4 to 5 fr.

b. GENERAL DESCRIPTION OF THE DISTRICT WEST OF NAPLES.

The volcanic region which lies between the Gulfs of Naples and of Gaëta, bounded on the E. by the promontory of Posilipo, is the "hal-

lowed ground" of classical Italy. There is scarcely a spot in the whole district which is not identified with the poetical mythology of Greece, or associated with some name familiar in the history of Rome.

In every part of the district, as in that which surrounds Vesuvius, some of the local antiquaries see a permanent record of the Phœnician colonisation of these coasts, in the names of the cities, the lakes, the hills, the headlands, and the islands which lie beyond them; names which commemorate some local peculiarity.

The priesthood of the earliest Greek colonists took advantage of the mysterious terrors inspired by the volcanic phenomena, to engraft upon them the popular features of their mythology. Nothing was so calculated to excite the imagination of a poetical people as the craters of the Phlegræan Fields. It was natural that the priests of Cumæ should invest them with a superstitious character, and that the poets should borrow their imagery from them. Regarding the subject in this light, we may recognise the sources of many of the fables enshrined in the poetry of Greece and Rome. The priests of Avernus, pronouncing their oracles from the caves and secret passages of the woods which clothed its banks, became the Cimmerians dwelling among the darkness of a sunless region. The contests of the first colonists for the possession of the soil, amidst the constant manifestations of volcanic action, suggested the idea of the giants warring against the gods. The convulsions of Ischia typified the struggles of Typhœus under the rocks of Inarime; the lakes, the forests, the caverns, the mephitic vapours, the nocturnal fires, and the subterranean murmurs of the continent supplied, in all their variety, the well-known features of the Grecian Hades. The craters of the district were peculiarly calculated to suggest the minuter features of the Greek Infernal Regions. The fountains of heated water would suggest the idea of the ever burning Phlegethon; the smouldering fires of the semi-extinct craters would suggest the horrors of Tartarus; the caves and tunnels of the mountains would represent the avenues of Orcus; while the brighter scenes of natural beauty, made more beautiful by contrast, would inspire the idea of Elysium. Thus the external features of the country engrafted on historical traditions became the source of the most popular fables of antiquity.

The Italian antiquaries have endeavoured to define the actual scenes of the demonology of Homer, and to map the progress of Æneas through the mystic regions of the dead. But Homer in all his mythological descriptions left the localities purposely undefined; and although Virgil, blending the creations of his great master with the tradition of the Cumæan Sibyl and other local superstitions, makes Æneas travel in person through the world of spirits, it is impossible to suppose that he intended to describe the actual features or topography of the scene. The localities have retained their ancient names with scarcely any change, and will retain them for ever, associated with the legends of mythology, and the most glorious poetry which ever touched the human heart.

Independently of the charm with which fable and poetry have thus invested the district, every bay and promontory on the coast is crowded with reminiscences of the greatest names in Roman history. The masters of the world were here content to share the possession of a single acre; the orators and philosophers sought the luxuries of a residence in scenes which combined the beauties of nature with the refinements of aristocratic life; and the patrician matrons of the empire did not disdain to share in the dissipations of Baiæ. What reflections are evoked by the mere mention of Hannibal, Scipio, Lucullus, Marius, Sylla, Pompey, Cæsar, Brutus, Antony, Augustus, and Agrippa! What pictures crowd upon the memory by the recollection of Tiberius, Nero, Hadrian, Antoninus Pius! And if we add to these the names of the men of letters whose memories still linger

on the shores of Misenum and Posilipo, we shall have to associate with Homer and with Virgil those of Pindar, Cicero, Horace, Lucretius, Livy, the two Plinys, Martial, Seneca, Phædrus, Athenæus, Silius Italicus, and Statius. Last, but dearest to the Christian traveller, of all the personal reminiscences we shall mention, is that of the great Apostle of the Gentiles, who finished at Puteoli his long and perilous voyage from Cæsarea, accompanied by St. Luke, by Aristarchus of Thessalonica, and by other prisoners whom Agrippa had sent with them to Rome under the care of the centurion Julius. At Puteoli, St. Paul was hospitably received by his countrymen belonging to the Tyrian quarter in that city, and remained with them a week before he went onwards to Rome.

c. Pozzuoli and its Ruins.

The old Roman road from Naples to Puteoli, called the *Via Puteolana*, or *Via Antignana*, proceeded through Antignano and Il Vomero, to the point where the hill is pierced by the Grotta di Posilipo. When it reached that point it descended to Fuorigrotta, and crossed from there over the Monti Leucogei and Monte Olibano to Pozzuoli, where it joined the consular road called the *Via Campana*, a branch of the Domitian Way which led from Rome to Misenum.

Our way, as far as Bagnoli, lies along the road described in Drive 1.

Between Bagnoli and Pozzuoli there are evidences of the changes in the relative level of the sea and land on the shores of this bay. The ancient cliff, which is of the older stratified volcanic tufa, is now separated from the sea by a low strip of land, composed of submarine deposits, containing shells of species which still exist in the Mediterranean. This deposit consists of horizontal beds of tufa containing imbedded fragments of pumice, obsidian, and trachyte, alternating with beds of sea-rolled fragments and ferruginous sand, containing the marine shells. In these beds are also fragments of mosaic pavements, and bones of animals, showing that they have been raised since the Roman times. Mr. Babbage observed the wave-mark in the ancient cliff at the height of 32 ft. above the present sea-level, and found the cliff itself, along the line of that wave-mark, bored by lithodomi, the shells of which are still visible in the perforations they have drilled.

The road to Pozzuoli is interesting. Beyond Bagnoli it cuts through the Monte Olibano, the *Ὄρος Βάιος* or the barren mountain, composed of the trachytic lava ejected by the ancient eruptions of the Solfatara, which recalls the lost town of *Allibæ*, of which coins have been discovered in the neighbourhood, and the site of which is supposed to have been covered by the eruption of 1198. The lava of Olibano entered the sea with a front not less than a quarter of a mile broad, and upwards of 70 ft. high. It rests upon a thick deposit of scoriæ and ashes: the trachytic lava is extensively quarried here for building stone, giving employment to several hundred convicts. On the summit of the hill may be seen the specus or watercourse of the Julian Aqueduct, which traversed the mountain in its passage from Capodimonte to Misenum.

Pozzuoli (15,736 Inhab.: *Inns: Ponte di Caligola*, in the Piazza, with restaurant *Fortuna* near it; *H. de la Grande Bretagne*, new; Restaurant *Bella Venezia* on the Quay. Guide to the town, 1 fr.; to the Solfatara, 1 fr. 50 c.—bargain to be made beforehand. The curiosities offered for sale are false, being manufactured in the town).

This episcopal city, and chief town of the district, is situated on a point of land formed by the older tufa of the district, on the N. shore of the gulf. The earliest Cumæan colonists called it *Puteoli*, a name subsequently changed into that of *Dicæarchia*, in testimony, as Festus tells us, of the just principles of its government. About 500 years before the Christian era, this Cumæan colony was augmented by one from Samos.

Three centuries later, the Romans made it the emporium of their eastern commerce, and restored the name of *Puteoli*. In the Second Punic War, the city was fortified by the Consul Fabius, whom the Roman Senate had sent with 6000 men to defend it against Hannibal, which he did with success. After the Social War it became a Roman municipium. Cicero describes it as a little Rome, *pusilla Roma*, and in one of his epistles to Atticus, calls the neighbouring coast *Puteolana et Cumana regna*. Augustus made it a Roman colony. Nero gave it the title of *Puteoli Augusta;* Vespasian added to this the epithet *Flavia*, and restored the roads of the district as an acknowledgment of the support the city had given him against Capua, which had embraced the cause of Vitellius. Strabo describes it as being, in his time, a place of extensive commerce with Alexandria, a statement confirmed by numerous inscriptions discovered in the town, and relating to the merchants trading with Asia Minor, Syria, and Egypt. Two of these inscriptions are among the most important historical monuments found in Southern Italy. They are written in Greek capitals on two slabs, and are supposed to date from the reign of Marcus Aurelius. The first is a letter from "the Tyrians dwelling in Puteoli" to the senate and people of "Tyre, the metropolis of Phœnicia." The second is the senate's answer. The letter reminds the senate of the ancient superiority of the Tyrian station, or as we should now say the Tyrian *Factory* at Puteoli, to the other stations in the city, both in magnificence and magnitude. It represents the diminished number of its members, the tax imposed by the Roman government for permission to reside, the necessary expense of maintaining the sacrifices and worship of the paternal deities in the Temples, the cessation of fees from navigators and merchants, the neglect of the station at Rome to contribute its share to the cost of the Puteoli establishment, and the heavy tax recently laid upon it by the city in requiring the station to defray the expenses of the games of the Buthysia. The answer of the senate requires the Roman station to pay the accustomed contribution. A fact which may be gathered from this Tyrian correspondence is that the Phœnicians had only two stations in Italy, one at Puteoli and one at Rome. St. Luke, therefore, in his narrative of St. Paul's voyage, could truly say that they found "brethren" in both cities.

During the period of the Roman rule the city was frequented by the patricians of the capital on account of its mineral waters. The existing ruins prove that the city must have extended at that period nearly to the Solfatara. This prosperity was arrested by the fall of the Roman Empire. With the loss of its commerce the city rapidly declined. In the 5th cent. it was plundered by Alaric, Genseric, and Totila; and what they spared was destroyed by earthquakes or submerged by the subsidence of the land. In the 9th the Dukes of Benevento reduced the city once more to ruin; in the 10th it was seized by the Saracens; in the 11th, it suffered from the eruption of the Solfatara; in the 15th it was damaged by the earthquake of 1456; in the 16th it was attacked by the Turks. But shortly before this last invasion, a more fatal enemy, the eruption which formed the Monte Nuovo, had desolated the entire district, and the city, long infected with malaria in the summer season, had been abandoned by the bulk of its inhabitants. From this disaster Pozzuoli has never recovered. After the terror caused by the upheaval of Monte Nuovo had somewhat subsided, Don Pedro de Toledo, in order to encourage the inhabitants to return to the deserted site, built the fortified palace now used as the barracks, and employed the pupils of Raphael to decorate it with frescos, in imitation of those which had just been discovered in the tombs of the Via Consularis. The viceroy also induced his friend, the great Andrea Doria, to occupy a villa in the town. But the results of these

efforts were merely temporary, and the unhealthiness of the site, which had so fatally decimated the French army under D'Aubigny and Montpensier, deterred any attempt to revive Pozzuoli as a summer watering-place. At the present time it presents few indications of its ancient prosperity. Pozzuoli was the scene of the last debaucheries and miserable death of Sylla. Cicero, in his Oration *pro Plancio*, tells us that, on landing at Puteoli flushed with the success of his Sicilian quæstorship, the idlers at the baths, instead of congratulating him on the brilliancy of his administration, were so ignorant of his honours that one of them asked him when he had left Rome, and what was the news there. In the 12th cent. King Roger, and in the 13th Frederick II., resided here for the benefit of the waters. In the 15th cent. the Duke de Montpensier, the viceroy of Charles VIII., died here after the capitulation of Atella, a prisoner on parole to Gonsalvo de Cordova (Oct. 5, 1495); and a few years afterwards his son was so overcome with grief at the sight of the tomb of his father, that he fell dead upon the spot.

The Cathedral, dedicated to S. Proculus, stands on the site of the Roman Temple erected and dedicated by L. Calpurnius to Augustus. The architect, as an inscription records, was L. Cocceius. The building still retains abundant evidence of its origin in its massive masonry of white marble, and in the 6 Corinthian columns built into one of the side walls. The remains of S. Proculus, and of two other saints, are here preserved, and are the objects of great veneration. Besides the Duke de Montpensier and his son, *Pergolesi*, the eminent musical composer, (d. 1736) lies buried within its walls.

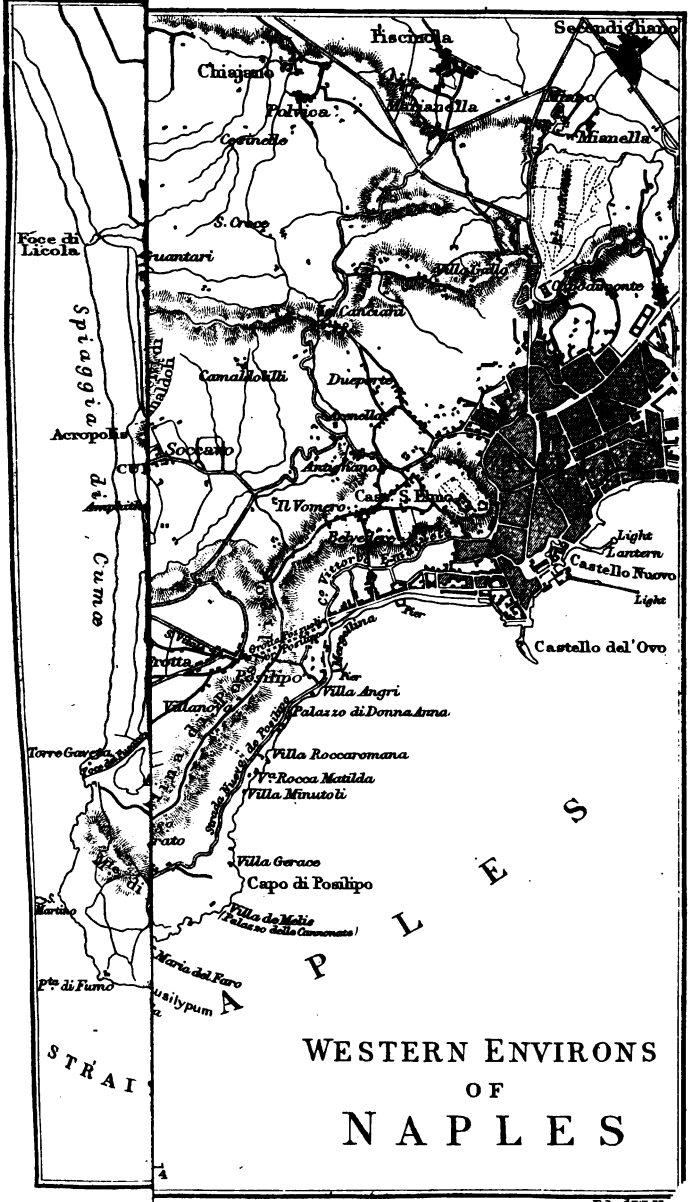
The Piazza Maggiore contains a senatorial statue, bearing the name of *Q. Flavius Mavortius Lollianus;* it was found in 1704, without the head: the ent one, although antique, is a re- addition. The modern statue records the public services of the Bishop de Leon y Cardenas, viceroy of Sicily under Philip III. The *Piazza della Malva* is supposed to occupy the site of the ancient quay. In it was found, during Addison's visit in 1693, the marble pedestal with bas-reliefs of the 14 cities of Asia, now in the Museum at Naples, where are also the 5 Arabic inscriptions found in the walls of some houses, recording the gratitude of the Saracens for the peaceful home which they enjoyed here in the 11th and 12th cents.

The Temple of Jupiter Serapis or *The Serapeon*, is reached by a lane on the rt., at the W. extremity of the town, at the entrance of which is the inscription, "*Bagni e Tempio di Serapide*," (custode ½ fr.). Falconi, in his account of the elevation of Monte Nuovo in 1538, mentions, among the effects of the eruption, the retirement of the sea from the shores of the Bay of Baiæ, and the appearance of two springs "in the ruins recently uncovered, the one of hot salt water in front of the house which was the queen's, the other of cold and tasteless water, on the shore nearer to the mountain." These ruins are those now known as the Serapeon. Don Pedro de Toledo, who built a palace after the eruption, on what was probably the site of "the queen's house," made no attempt to uncover the ruins, which after his death were forgotten. The site became overgrown with trees and brushwood, so that in the last cent. the building was no longer to be seen. In 1750, when the Toledo Palace was converted into barracks, the upper parts of three columns were observed projecting above the soil, amidst the bushes which had so long concealed them. Charles III. gave orders that they should be disinterred. The result was the discovery of an edifice rich in marble decorations, and filled with such quantities of broken sculpture as to suggest the idea that it had been the general depository for the fragments and ruins of all the temples in the city when the heathen edifices

were suppressed. The building consists of a quadrilateral atrium surrounded with chambers, and a circular temple in the centre. The court is 140 ft. long and 122 wide; the main entrance is in the S.W. side, which is next the sea, by a doorway of a central and 2 lateral passages, forming a sort of vestibule supported by 6 pilasters. The court was surrounded internally by a portico supported by 48 columns, partly of marble and partly granite, beneath which were 32 small chambers, of which 16 were entered from the court, and 16 from the outside, without any apparent communication with the interior. The remains of stairs prove that they had an upper story. The chambers in the angles of the N.E. side are twice the size of the others; they have channels in their walls for the passage of water, and are surrounded by marble seats supported by dolphins. When first discovered they were lined with marble. Between the two large chambers the wall of the building is recessed, so as to form a semicircular niche. In front of this was a pronaos of 6 Corinthian columns and 2 pilasters, which appear, from the broken sculpture found near them, to have supported a richly decorated frieze, and to have been the loftiest portion of the edifice. Three of these columns are still erect; they each are cut out of a single block of cipollino, 40 ft. 3 in. high; one of them is cracked nearly in the centre, the other two are entire. The three others lie fallen in fragments on the ground. The court itself was paved with marble. Beneath it, at the depth of 6 ft., a more ancient pavement of mosaic has been discovered, with a channel underneath it for carrying off the water of the springs. In the middle of the court was a circular temple, elevated 3 ft. above the floor of the court, and surrounded by a peristyle of 16 Corinthian columns of African marble, which were removed to decorate the theatre at the Palace of Caserta. Between the pedestals, which still remain, are small cylindrical vases, with spiral flutings, which are supposed to have been used to hold the lustral waters or the blood of the victims. It was entered by 4 flights of steps, facing the 4 sides of the building; two of them have bronze rings, for the purpose, it is supposed, of holding the animals used for the sacrifices. The pavement inclined towards the centre, where there was a perforated stone for carrying off the blood. In this area was found a rectangular altar, with a channel in the side for the same purpose. In front of the large columns of the pronaos were pedestals for statues, and smaller pedestals were placed between the columns of the portico. The building, in all essential points, has an identity of arrangement with the Iseon at Pompeii, and with the Serapeon at Alexandria, as it is described in the *Historia Ecclesiastica* of Rufinus. In two inscriptions found on the pedestals in front of the central columns of the pronaos, and relating to the restorations by Marcus Aurelius and Septimius Severus, the building is mentioned as the *Ædes* of Serapis, a term which occurs also in the Iseon at Pompeii. Other inscriptions were seen by Martorelli and Paolini on the pilasters at the entrance, with the words *Dusari sacrum*, Dusaris being the Phœnician Bacchus, the Osiris or Serapis of the Egyptians. In the semicircular niche was found the statue of Serapis now in the Museum at Naples. The Greek inscriptions in which the Tyrian merchants refer to the expense of maintaining their "paternal worship in the Temples," supply authentic evidence that the worship of the Egyptian divinity existed here as late as the 2nd cent. In spite of these facts, and of the existence of the Iseon at Pompeii, some antiquaries have questioned whether the Egyptian worship was tolerated at this period, and have argued, from the channels for conveying water, that the building was a mere establishment of Baths, forgetting the statements of Apuleius and Arnobius, that water was as necessary as fire in the service of the Egyptian temples.

The *Physical Changes* of which the ruin presents so remarkable a m-

morial, have been the subject of even more disputes than the architectural character of the edifice. The three cipollino columns of the pronaos present a history of these changes in characters which every one may read, and which no controversy can alter. This history comprises two distinct epochs, one of subsidence and submersion beneath the water of the sea, the other of elevation above its level. The lower portion of the columns, for about 12 ft. above the pedestals, has a smooth surface, but exhibiting at different heights distinct traces of ancient water marks. Above this portion, the columns for about 9 ft. are perforated with holes, drilled deep into their substance by the *lithodomus* (the *Modiola lithophaga* of Lamarck), a species of boring bivalve shell still existing in the neighbouring sea. The upper half of the columns is uninjured, except by exposure to the weather and by the action of the waves. These appearances were at first attributed to an elevation of the sea above its present level, an hypothesis now known to be untenable, since all the changes on the shores of the Gulf of Naples have been proved to be local. There is no doubt that the coast of the Bay of Baiæ has undergone alternate changes of subsidence and elevation from the date of the foundation of this building. When the mosaic pavement we have mentioned as existing 6 ft. beneath the present floor of the court was first formed, it is obvious that it must have been some feet above the level of the sea, a fact of which the existence of a channel beneath it for carrying off the water of the springs is an evidence. A subsidence must then have taken place, which rendered it necessary to lay down the existing pavement at a higher level. The inscriptions we have noticed prove that the building was in use in the reign of Septimius Severus. In less than 100 years after the death of this emperor, the heathen temples were suppressed on the conversion of Constantine, and there is little doubt that it was then entirely abandoned. After this event, the subsidence must have continued by successive movements until the lower part of the columns was submerged, for the water-marks belong evidently to different levels. In the 12th cent. the eruption of the Solfatara appears to have filled the court to the height of 12 ft. with scoriæ and other ejected matter, which, as the ground sunk lower beneath the sea, preserved that portion of the columns from the action of the lithodomi. The subsidence continued until the columns were submerged to the height of 9 ft. above this volcanic deposit, and in that state they must have remained exposed to the action of the sea-water for nearly three centuries and a half, while the upper half of the columns projected above the water. This is proved by the immense number, the large size, and the depth of the perforations bored by the lithodomi, the shells of which are still to be found at the bottom of many of the cavities, together with others of existing species (chiefly a species of *arca*), which have concealed themselves in the same hollows. The Canonico Jorio has shown, by the evidence of municipal charters, that an elevation had commenced on the shores of Pozzuoli early in the 16th cent. This change appears to have been local, for Ferrante Loffredo, in his 'Antichità di Pozzuolo,' published in 1580, asserts that in 1530 a person could fish from the site now called the Circus or Stadium. From this statement, as Professor Forbes has shown, we may infer that, immediately before the appearance of Monte Nuovo, the sea washed the ancient cliffs which are now inland, on both sides of Pozzuoli, from the Punta di Coroglio to the Lucrine Lake. We may therefore assign the date of the elevation which upheaved this building and the low tract of submarine deposit on the west of Pozzuoli, called La Starza, to the earthquakes which preceded and accompanied the formation of Monte Nuovo in 1538. From the middle of the last cent., or at least from 1780, the building has been again slowly sinking. Niccolini,



WESTERN ENVIRONS OF NAPLES

Edwd. Wells

in his 'Rapporto,' states that in 1807, the pavement was perfectly dry in calm weather, and was never overflowed except during the prevalence of a strong gale from the south; in 1822 it was covered twice a-day by the slight tides which exist in the Gulf of Naples; in 1838 the depth of water at high tide had increased 4 inches; on the 9th of April, 1858, at high-water mark, and with scarcely a ripple on the surface of the sea without, it rose to the height of 23 inches, a depth that has gone on gradually increasing. From observations, carefully made during a period of 16 years, Niccolini calculated that the ground had been sinking at the rate of about a quarter of an inch annually. On the whole, therefore, there is little doubt that the ground has sunk upwards of 2 ft. during the last half cent. This gradual subsidence confirms Mr. Babbage's conclusions—drawn from the calcareous incrustations formed by the hot springs on the walls of the building, and from the ancient lines of the water-level at the base of the three columns,—that the original subsidence was not sudden, but slow and by successive movements. Sir Charles Lyell considers that when the mosaic pavement was constructed, the floor of the building must have stood about 12 ft. above the level of 1838 (or about 11½ ft. above the level of the sea), and that it had sunk about 19 ft. below that level before it was elevated by the eruption of Monte Nuovo. The *Mineral Waters*, which we have mentioned, are supposed to have their sources in the Solfatara. They are three in number; one of them is hot, the others cold. The hot spring is called the *Acqua dell' Antro*, because it issues from a small cavern. It is a bright, clear, and copious stream. The temperature is about 106° Fahr.; it varies slightly with the season. It contains carbonates of soda, lime, magnesia, and iron, sulphates of soda and lime, and muriates of soda, lime, magnesia, and alumina; carbonate of soda is in excess. It is in great repute, both for internal and external maladies. Internally it is used with advantage in dyspepsia, gout, and visceral obstructions; externally, in rheumatic affections, scrofula, and diseases of the skin. The cold springs, called the *Acqua de' Lipposi*, and the *Acqua Media*, contain very nearly the same materials as the *Acqua dell' Antro*, with carbonic acid gas; but in consequence of their lower temperature, they are not so much used. The *Acqua de' Lipposi* is used in affections of the eyes. The *Acqua Media* has some analogy with that of Seltzer.

The Mole of Pozzuoli, called by Seneca *Pilæ*, and by Suetonius *Moles Puteolanæ*, is an interesting example of a pier built on what was called the Greek principle, —a series of piles of massive masonry, connected by arches which sufficed to break the force of the waves, while they prevented the accumulation of sand inside. It is supposed that there were originally 25 piles, sustaining 24 arches, with a lighthouse at the extremity. Only 13 piles are now above water; 3 others are visible beneath it. They are built of brick faced with stone, and are firmly held together by a cement partly composed of volcanic sand, extolled by Vitruvius and by Strabo for its power of hardening under water, and known under the modern name of *pozzolana*. The date of the construction of this mole is not known, but it was certainly anterior to the 2nd cent., as an inscription fished up from the sea in 1575, and preserved over the city gate, records its restoration by Antoninus Pius, in accordance with a promise made by Hadrian. This mole is called the *Ponte di Caligola*, from an erroneous impression that it was connected with the bridge of boats, attached, as Suetonius expresses it, *ad Puteolanas Moles*, for the purpose of forming a continuation of the Via Puteolana across the bay to Baiæ, or as Dion Cassius asserts, to Bauli. To construct this bridge Caligula seized every vessel he could find in all the ports of Italy, so that the peninsula was thereby reduced to a state of famine for want of ships to import

corn for the sustenance of the people. Suetonius describes the drunken orgies, the cruelty, and the pomp with which the bridge was inaugurated:—the ludicrous processions in which Caligula traversed it, one day on horseback, wearing the cuirass of Alexander, and the next day in a biga, bearing before him the young Darius, whom the Parthians had placed in his power as a hostage;—the shops and taverns which were erected at intervals on the bridge for the entertainment of the passengers, and the illuminations on the hills at night, which lit up the whole gulf as in open day. In spite, however, of this display, the bridge appears to have been a temporary structure, which probably did not survive the tyrant who constructed it. The piles of the Mole exhibit also alternations of subsidence beneath the level of the sea and of subsequent elevation above it. The springing of some of the arches is still under water, and yet, as Mr. Babbage pointed out, the last pile but one towards the shore is covered with barnacles and perforated by lithodomi at the height of 10 ft. above the present level of the sea; while similar perforations are visible on the sixth pile at less than 4 ft. above it.

Temple of Neptune,—a mass of building on the shore W. of the Serapeon, now under water, with the upper portions of the columns just visible at the surface. If the name be correctly given to this ruin, it was the Temple in which Augustus sacrificed B.C. 31, before he sailed on the expedition to Greece which ended in the battle of Actium; it was also the building under whose portico Cicero's friend, Avianus, was accustomed to promenade. *O præclarum prospectum! Puteolos videmus: at familiarem nostrum Avianum, fortasse in porticu Neptuni ambulantem non videmus.—Cic. Lucullus, Acad.* 2.

Temple of the Nymphs, another building in the vicinity under water, but the name is conjectural. Several columns of granite, giallo antico, and other marbles, statues, lustral vases, and other sculptured remains, have been recovered from the ruins. Near this is the supposed site of the *Temple of Juno Pronuba*. The Temple of the Nymphs is described by Philostratus as the scene of the interview between Apollonius Thyaneus and his pupil Demetrius, the Cynic philosopher.

Villa of Cicero.—At a short distance beyond the Temple of the Nymphs, on the seashore, are a few detached fragments, partly covered by the sea, which there are good reasons for regarding as the ruins of Cicero's *Villa Puteolana*. The position corresponds with the description of Pliny and with the frequent indications which Cicero himself has given of it in his Letters to Atticus. Pliny tells us that the villa was situated on the seashore between Puteoli and Avernus, that it was admired for its portico and its woods, that Cicero called it the Academy, after the example of that at Athens, and wrote here the *Academicæ* and the *De Fato*. He says that at Cicero's death it became the property of Antistius Vetus, and that shortly afterwards a warm spring burst forth in the basement of the building, the waters of which possessed extraordinary virtues in diseases of the eye. Cicero in several of his letters speaks with delight of his two villas, the Cumæan situated on the hills, and the Puteolan with its walks along the shore. In one of his letters to Atticus, he says the amenity of both is such that he hesitates to choose between them. Ælius Spartianus tells us that Hadrian, who died at Baiæ A.D. 138, was buried in Cicero's Villa at Puteoli, and that Antoninus erected a temple on the spot. In this temporary sepulchre the body is supposed to have remained until the mausoleum at Rome was ready for its reception.

Following from the Serapis Temple, the road behind the town, we see a number of remains. One mass of ruins is called the *Temple of Diana*; it appears to have been square externally

and round internally, and resembles the hall of a bath. Near it, and probably forming part of the same establishment, on a hill overlooking the bay, are some massive walls of reticulated brickwork, divided into parallel chambers with niches for statues. This ruin has been sometimes called the *Temple of Neptune*. Other baths and warm springs have been found in the grounds of the *Villa Cardito*, which is celebrated for the beauty of its site. The *Piscina*, commonly called the Labyrinth, situated in the *Villa Lusciano*, is supposed to have been used either for collecting the rain-water from the Amphitheatre, or for holding the water for the Naumachia. The *Piscina Grande*, with a vaulted roof resting on three rows of pilasters, 10 in each, is of great size and solidity, and is still used as a reservoir. Near it are seen the remains of the branch which diverged to Puteoli from the Julian aqueduct in its passage from Posilipo to Misenum. The ancient tunnel in the mountain, by which the town derives its present supply of water, was restored by Don Pedro de Toledo. The hills in the neighbourhood are covered with ruins of baths and minor edifices, to which various names have been given, but which it would be an unprofitable task to describe. In the *Villa Licastro* some beautiful columns were discovered in 1838, with capitals of elaborate workmanship, and fragments of marble arches. A statue of Antinous, found among the ruins, gave them the name of the *Temple of Antinous*.

Following the same road we reach

The Amphitheatre (entrance 1 fr., free on Sundays), situated on the hill behind the town, the most perfect of the existing ruins, though much injured by time and spoliation. It is built on three rows of arches, the first composed of large blocks of masonry, the others of reticulated brickwork. An outer portico surrounded the entire building. There were two principal entrances at the extremities, and two smaller ones at the sides, leading to the arena and the substructions. The large entrances were approached by a triple row of arcaded porticos covered with marble. Large broad staircases led to the different floors. Internally the cavea had 4 ranges of seats, divided by flights of stairs into several cunei. The appropriation of these ranges of seats to the different classes of spectators is supposed to have been first introduced in this building, for Suetonius states that it was in consequence of an insult offered to a Roman senator, whose rank was not recognised in the crowd at the Puteolan games, that Augustus published a law regulating the seats in the theatres. The seat for the emperor has large Corinthian columns of black marble. The arena, filled with earth, had been planted with vines, fig-trees, and pomegranates. The researches begun in 1838 have cleared it and brought to light subterranean works of vast extent under the arena itself. These substructions are lighted by apertures at regular distances along the whole circuit. Connected with them are the dens for the animals, built of the most solid masonry. In the podium or parapet of the arena are several doors communicating by stairs with the subterranean chambers. Numerous lamps, fragments of columns, and architectural ornaments of considerable taste were discovered during the excavations. The dimensions of the amphitheatre are 480 ft. in the major axis of the ellipse, and 382 in the minor. The length of the arena is 336 ft., the width is 138 ft. The building is therefore larger than that of Pompeii, and smaller than that of Capua, which it resembles in its substructions. In early times it was celebrated for the games of the Buthysia, a sort of bull-fight, which was maintained by a tax levied on the Tyrian merchants. We know from Suetonius, that it was famous for its gladiatorial combats. Nero entertained Tiridates, king of Armenia, with a display of both spectacles within its walls; and Dion Cassius relates how the emperor astonished the Asiatic monarch by descending himself into the arena, where he killed several wild

beasts, and transfixed two bulls with the same javelin. In the reign of Diocletian, S. Januarius and his companions are said to have been exposed here, without injury, to the fury of the wild animals, and to have been afterwards imprisoned in the building, before they were removed to the scene of their martyrdom near the Solfatara. Two of the chambers under the arcade are supposed to have been their prison, and have been consecrated as a chapel under the name of the *Carceri di S. Gennaro*. From the upper part of the amphitheatre there is a magnificent view.

Above the amphitheatre is a *Theatre*, a ruin covered with trees and vines, and occupying an extensive space. The principal portions now visible are the rows of arches which mark the two stories of the building, some corridors, the entrances below the vaults which sustained the seats, and a portico.

Proceeding along the *Via Cumana* we find an extensive ruin, which has been the subject of much controversy. Some antiquaries called it Cicero's villa; whilst others supposed it to mark the site of the *Circus*, in which the games instituted by Antoninus Pius in honour of Hadrian were celebrated. It is now generally supposed to be the ancient *Stadium*.

Tombs.—The 3 Roman roads which connected Puteoli with Capua, Naples, and Cumæ, are bordered with ruined tombs of interest. The 1st and most important of these roads is the *Via Campana*, which led to Capua, along the valley which lies between Monte Barbaro and Astroni. The 2nd the *Via Puteolana* or *Antiniana*, which led to Naples. The 3rd the *Via Cumana*, a branch of the *Via Domitiana*, and leading to Cumæ. The tombs on the *Via Campana* commence near the ch. of the Nunziata, to the l. from the amphitheatre. They are chiefly columbaria, and are remarkable for their interior decorations, and for the objects which have been found in them. At present some are externally little more than masses of brickwork; others are in the form of temples or towers, others are simple columns. One of them, opposite the little ch. of San Vito, is a large rectangular chamber, with a semicircular roof supported by two rows of pilasters in stucco, the lowest of which rests upon a horizontal band or moulding about 8 or 9 ft. from the floor. Below this moulding is a row of niches running round the entire chamber; above it there are three similar rows at the sides, and four rows at the ends. At the end and at the sides are massive tombs supported by heavy columns at the angles, with a closed arch between them to sustain the mass which formed the superstructure. Over the one at the end is a window formed by a long slit in the thickness of the wall, which is sloped away on the inside like the loopholes of the archers in a mediæval fortress. When first opened in the 15th cent., the interior was decorated with stuccos and paintings of great beauty, representing arabesques, foliage, &c. Another tomb is remarkable as having stairs leading to an upper floor, and vaulted roofs to each; the walls of the lower floor have large recesses, as if intended for the reception of sarcophagi, those of the upper floor have a double row of niches for cinerary urns. Another is a cylindrical tomb, on a square basement, and though injured and overgrown with shrubs, it still indicates its general design. Beyond it are numerous columbaria, inscribed with the names of the inmates. The inscription on that of *Sestia* records that it was erected by the people to commemorate her munificence to the colony. In the columbarium of the *Lacena* family the ashes were found in glass urns, wrapt in cloth of gold, and deposited in small marble chests. Two coins of Antoninus and Faustina which were found with them fix the date of the monument at about the middle of the 2nd cent. In the adjoining columbarium the ashes of the liberti were found preserved in marble or glass urns; those of the

slaves were in earthen vessels. The principal niche of this sepulchre and its spiral columns were richly decorated with mosaics of birds, shells, and plants. The ancient pavement of the road, still perfect in some places, is composed of massive rectangular blocks of lava, furrowed transversely, and the marks of chariot-wheels are still traceable. Along this road travelled St. Paul on his way from Puteoli to Rome.

The tombs of the *Via Puteolana*, to the rt. from the amphitheatre, and which we now follow on our way to the Solfatara, though less numerous, have supplied the Museum at Naples with some very interesting objects. At the spot called La Vigna is the tomb of the *Calpurnia* family, in which several sarcophagi were found, with an inscription recording its erection by the merchants trading with Asia, Syria, and Alexandria. On the other side of the road is a pedestal which bore an inscription recording its erection by the Decurions, at the public expense, to *Gavia*, a young girl of the *Marcian* family. Near it is a large sepulchral chamber, richly decorated internally; the walls are faced with marble, the vaulted roof and floor covered with mosaics of considerable elegance and grace, among which we recognise the ship, the Nereid, and the seahorse carrying the deceased to the regions of the blessed. Four large sarcophagi, with bas-reliefs of inferior workmanship, representing the genius of death, the fates, and other divinities, were found in this tomb. Beyond it, a general Cemetery has been discovered, buried under the stream of lava which flowed from the Solfatara in 1198. The ground was filled with cinerary urns, and with skeletons buried in the earth beneath coverings of tiles. With these remains were found vast quantities of personal ornaments in glass and bone, with a collection of lamps more varied in form and more richly decorated with bas-reliefs than have ever been discovered in one spot of the same extent.

Continuing along this road we reach

The Cappuccini, a monastery and ch. erected in 1580 by the Neapolitans to S. Januarius, who is said to have suffered martyrdom on this hill, A.D. 305. The stone on which he is said to have been beheaded, is preserved in the chapel which bears his name, to the rt. on entering. It is let into the wall and protected by an iron grating. On the occasions of the Festivals of the Saint this stone is said to show blood stains simultaneously with the liquefaction of the blood in the Cathedral at Naples. In the garden is the cistern, supported by arches resting on pilasters, to preserve the water from being contaminated by the gases emitted by the soil. The view from the convent over the hills which bound the Gulf of Pozzuoli is very fine. Near the monastery is a tunnel, which led in the direction of the Lake of Agnano. It is now closed.

d. The Solfatara, Monte Nuovo, and other extinct Volcanos.

A short distance beyond the Cappuccini is

The Solfatara, a semi-extinct volcano, about midway between Pozzuoli and the Lake of Agnano (fee for admittance ½ fr). It is an oval but irregular plain, surrounded by broken hills of pumiceous tufa, the ancient walls of the crater. In the centre is a mass of trachyte, protruding through the stratified tufa. From the hollow sound which the surface gives out when it is struck, the crater is supposed to form a large vaulted chasm below the present floor. Steam and sulphurous gases are continually issuing from the crevices in the rocks, thence called *fumaroli*. Sulphur, alum, and sulphate of iron abound in the cracks and apertures of the rocks. Strabo, who describes the Solfatara under the name of the Ἡφαίστου Ἀγορὰ, the *Forum Vulcani*, mentions, on the authority of Pindar and Timæus, that in ancient times a communication was believed to exist between Ischia and the Phlegræan Fields; and it has frequently been observed that when Vesuvius is quiet, the Solfatara gives signs of

activity by the emission of unusual volumes of smoke and vapour, and by internal noises. The only eruption from this crater of which we have any record, occurred in 1198. It poured forth the stream of lava which may be traced from the opening in the S.E. side of the crater to the sea, covering in its passage the ancient cemetery on the Via Puteolana. This lava decomposes into a kind of ochreous earth, which derives its yellow colour from oxide of iron, but becomes red on being burnt, and is then used as a pigment. It appears from an inscription found near the crater, that there was a temple to Hercules on some part of the hill; but as no trace of it exists, it was probably destroyed by the eruption of 1198.

Monti Leucogei.—The hills on the E. of the Solfatara retain their ancient name of *Colles Leucogæi*, derived from the white colour of the rocks at their surface, and from certain saline efflorescences. Pliny says that this powder was highly prized by the Romans, who used it to give a colour to their *alica*, a preparation of grain which appears to have corresponded with our groats. He gives a remarkable proof of its value in the statement that Augustus issued a decree ordering the payment of 20,000 sesterces (160*l.*) annually to the city of Naples for a regular supply of the powder.

The Pisciarelli, called by Pliny the *Fontes Leucogæi*, are aluminous waters of a peculiar character, issuing from the foot of the Monte Sicco, which formed part of the ancient cone of the Solfatara. They gush out of the rock at the base of this hill in a ravine which lies between the Lake of Agnano and the Solfatara, from whose fiery abyss they evidently have their source. On approaching the rock, a noise of boiling water is heard deep-seated within the mountain, as if proceeding from the hollow caverns beneath. The general aspect of the valley bears a strong resemblance to that crater; the soil is hot, and abounds in fumaroles. The water issues at a very high temperature, and is appropriately called by the peasantry the *Acqua della Bolla*. It contains sulphates of alum, of lime, and of iron, sulphureous acid, and sulphuretted hydrogen gas. Pliny describes it as beneficial in diseases of the eye. In modern times it has obtained a high reputation among the lower orders as a remedy for diseases of the skin.

From the Pisciarelli a path leads to the Lago d'Agnano, and thence to Astroni (see DRIVE 3).

[To the N.W. of the Solfatara are 2 small craters, *M. Cigliano* and *M. Campana*; and farther on again in the same direction is

Monte Barbaro, the *Mons Gaurus* of the ancients, and the loftiest volcanic cone of the district. It has a deep crater, about 3½ m. in circumference, with an opening in the E. side, apparently enlarged by art. In this cutting we see that the mountain is composed partly of beds of loose scoriæ and partly of beds of pumiceous tufa. Some of these strata abound in pisolitic globules, formed most probably by drops of heavy rain falling during the eruption with the loose ashes. Not a trace of lava is to be seen. The plain which forms the floor of the crater, now called Campiglione, is of extraordinary fertility, and is entered by a break in the walls of the crater called *Porta di Campiglione*. The cone is covered on its outer slopes with vineyards. The wine which they produced is mentioned by many writers under the name of *Gauranus*; and Athenæus has commemorated its body and its tonic properties, as well as its scarcity and delicious flavour. That now produced by these vineyards, when carefully prepared, is a strong red wine and keeps well. Before the formation of Monte Nuovo, *Gaurus inanis*, as Juvenal calls it, must have been a striking object from all parts of the bay, to which, indeed, Statius gives the name of *Sinus Gauranus*. The plain at the foot of this mountain was the scene of the first victory gained by the Romans over the Samnites, B.C. 340.

It has been sung in Latin by the poet Gray, who attributes the scanty vegetation on its surface to the *sæva vicinia* of Monte Nuovo, and pictures in his verses the slow return of its fertility.

This crater is 2½ m. N.E. of Cumæ, and may be combined, in conjunction with Astroni and Cigliano, in a separate excursion to that place.]

Returning from the Solfatara to the W. end of Pozzuoli, we proceed along the coast, which here forms a long and regular curve, in which the traveller will have a good opportunity of examining the recent submarine deposits which separate the ancient line of coast from the sea. This tract, called *La Starza*, is broader than that on the coast of Bagnoli: it consists of vegetable soil of great fertility, resting on horizontal beds of ashes, pumice, lapilli, and argillaceous tufa, containing marine shells and fragments of masonry, and varying in height from 12 to 20 ft. above the level of the sea. Behind this level tract is the ancient cliff, now inland.

In 1½ m. from Pozzuoli, we reach

The Monte Nuovo, a volcanic formation of comparatively recent date, the history of which has been recorded by four witnesses of the eruption, Marcantonio delli Falconi, Pietro Giacomo di Toledo, Simone Porzio, and Francesco di Nero. The accounts of the two former, now among the rarities of Italian literature, may be seen in the library of the British Museum. That of the third is scarce in its separate form under the title of *De Conflagratione Agri Puteolani*, but is included in the general collection of his works. That of the fourth will be found translated in the Quarterly Journal of the Geological Society. They confirm each other on all the material points of the eruption, with very slight discrepancies in the minuter details. It appears that from 1536 to 1538, the district W. of Naples was convulsed by frequent earthquakes. In September 1538 they succeeded each other with alarming rapidity; and on the day and night of the 28th of the month, the district was convulsed by upwards of 20 shocks, which elevated the whole coast from Misenum to Coroglio so considerably that the sea is described as having retired to a distance of about 200 paces from the ancient coast-line, leaving large quantities of dead fish upon the strip of land thus upraised above the level of the sea. At the same time the ancient volcanic tufa which forms the fundamental rock of the district, sank down, forming a gulf from which cold, and afterwards hot water issued. This was followed, on the 29th, by dense volumes of steam, charged with pumiceous ashes and lapilli, which condensed in the atmosphere and fell upon the surrounding country in showers of black mud, some of which was carried as far as Naples, deluging Pozzuoli as it passed. Early in the morning of the 30th, the character of the eruption suddenly changed. The discharge of heated water and mud ceased; and the mouth of the new crater ejected with a noise like thunder volleys of masses of ashes and red-hot pumice. Two of the observers state that these stones were "larger than an ox," and that they were projected to the height of a mile and a half above the orifice, into which most of them fell back. The lighter ashes were thrown out in such quantities that they covered the whole country, and some were carried by the wind as far as parts of Calabria, more than 150 m. distant. The atmosphere was filled with such noxious gases that quantities of birds fell dead upon the ground, and "animals of various kinds gave themselves up a prey to man." On the 3rd day the eruption ceased, having formed, by the accumulated ejections, a mountain about 1½ m. in circumference, and 440 ft. above the level of the sea; completely covering the village of *Tripergola*, containing a villa of the Anjou kings, a hospital and baths erected by Charles II., the ruins of the villa of Agrippina in its vicinity, the canal constructed by Agrippa as a communication between Avernus and the Lucrine,

and filling up more than half of the latter lake. During this day the Viceroy Toledo ascended the mountain, and found a circular crater ¼ m. in circumference, "in the middle of which the stones that had fallen were boiling up as in a great caldron." On the 4th day the crater again began to throw up ashes and stones, as it did again on the 7th, when many persons who went to visit the mountain were killed. With this discharge the activity of the crater expended itself, and the volcano has ever since remained quiescent. At the present time the mountain presents the appearance of a truncated cone, with a depression in the southern lip disclosing the upper part of the crater. Its external surface, which till the end of the last cent. was covered with scoriæ without a trace of vegetation, is now sufficiently decomposed to afford a lodgment to underwood. Internally the crater is a continuous cavity, free from fissures and dykes, about ¾ m. in circumference, and 419 ft. deep, almost as deep as the cone is high, the difference being only 21 ft. It has two or three small caverns at the bottom. In its sides are seen beds of tufa, sloping outwards at an angle of 20°, consisting of incoherent volcanic dejections, and containing masses of pumice and trachytic tufa imbedded of more ancient date. The surface of the mountain is covered with a thick mass of trachytic lava, erupted in fragments, and only appearing to form a continuous mass towards the S.W. extremity overlooking the canal from the Lucrine Lake to that of Avernus.

c. The Lakes of Lucrinus and Avernus.

From Monte Nuovo one road leads northwards to Cumæ, and another southwards to Baiæ. Following the latter, which turns off to the l., we traverse the narrow strip of land separating the sea from

The Lake of Lucrinus, once so celebrated for its oysters, but which is half-filled up by the eruption of Monte Nuovo, and is now little better than a narrow marsh filled with reeds. It was formerly protected from the sea by a broad mole or dyke of so remote antiquity that Hercules was said to have constructed it for the purpose of carrying the oxen of Geryon across the marsh which in ancient times lay between it and the sea. It appears from Diodorus to have borne in his time the name of the *Via Herculea;* the epithet *vendibilis* given to it by Cicero was applied in reference to the parties who farmed the lucrative fisheries of the lake. From a very early period the dyke appears to have suffered from the encroachments of the sea. Servius states that the oyster-merchants induced Julius Cæsar to strengthen it by piles; and Strabo tells us that Agrippa repaired it when he constructed the port, and united the lakes Avernus and Lucrinus with the sea. Cassiodorus records that it was again repaired by Theodoric in the 6th cent. The eruption of Monte Nuovo destroyed a considerable part of it, but it may be traced under water at the present time for some distance. Near this submerged road may be seen also beneath the sea considerable remains of the quays built by Agrippa at the entrance of the Portus Julius. In the ecclesiastical records of Pozzuoli during the middle ages these remains are called *Saxa Famosa*, whence their present name of *Fumose* is derived. The oysters commemorated by Cicero under the name of *Lucrinenses*, and the mussels which Horace preferred to the *Murex* of Baiæ, no longer exist, but a much more profitable fishery has been established, that of grey mullet and sea basse or Spigola (*Perca Labrax*).

Sed non omne mare est generosæ fertile testæ:
Murice Baiano melior Lucrina peloris,
Ostrea Circæis, Miseno oriuntur echini.
Sat. II. IV. 31.

A short distance inland, along a very rough road, part of which only can be traversed by a carriage, is

The Lake of Avernus, still retaining the name made familiar to us by

the poetry of Greece and Rome. It is a circular basin, the centre of an old volcano, about 1½ m. in circumference, about 4 feet above the level of the sea, and about 250 feet deep, embosomed among hills on all sides except the S., where it is open to the Lucrine lake, and the Bay of Baiæ: its waters are supplied by sources from the bottom. These hills are clothed with chestnut trees, interspersed with vineyards. It appears that from the earliest period of the Greek colonisation down to the time of Augustus, the basin of Avernus, though filled with water, still served as a channel for the escape of noxious gases. The dense forests, also, which are described as overhanging it, must have increased the gloom of the spot, and served to check the escape of the mephitic vapours, which were said to be so noxious as to render it impossible for birds to fly across it. Hence its Greek name Ἀόρνος was supposed to have been derived from ἀ and ὄρνις, the absence of birds; a circumstance commemorated by Lucretius, vi. 738, and by Virgil, Æn. vi. 239. At present water fowl are seen upon it in winter, and its waters, which are fresh, contain tench and other fish.

The woods, the caverns, the passages excavated in the mountains by the earliest inhabitants, and the volcanic action continually at work in the surrounding district, were all calculated to make the lake a scene of superstition, and to invest it with a supernatural character. We are told, also, that amidst these sunless retreats there lived a people called Cimmerii, a race which it is impossible to regard as a mere creation of the poets. Pliny, indeed, speaks of the *Cimmerium Oppidum* as "formerly" situated near the lake, and Strabo quotes a passage of the lost work of Ephorus, the Cumæan historian, as an authority for the statement that the numerous caverns around Avernus and Cumæ were occupied by the earliest inhabitants as dwellings, and that they afterwards became famous as the scene where the oracles of the infernal deities were pronounced. That Homer was familiar with the natural phenomena of the locality, and with the superstitious use which was made of them by the Cumæan priests, is evident from the concluding portion of the 10th and the commencement of the 11th book of the Odyssey. Although the site is left undefined, yet it is evident that the imagery of these passages was derived from Avernus and its traditional associations.

Soon shalt thou reach old Ocean's utmost ends,
Where to the main the shelving shore descends;
The barren trees of Proserpine's black woods,
Poplars and willows trembling o'er the floods
There fix thy vessel in the lovely bay,
And enter then the kingdoms void of day;
Where Phlegethon's loud torrents, rushing down,
Hiss in the flowing gulf of Acheron;
And where, slow rolling from the Stygian bed,
Cocytus' lamentable waters spread;
Where the dark rock o'erhangs the infernal lake,
And mingling streams eternal murmurs wake.
Odyss. Book x. (Pope's translation).

Virgil represents Æneas as entering by a cavern on this lake, under the guidance of the Sibyl, in his descent into the realm of spirits:—

Spelunca alta fuit, vastoque immanis hiatu,
Scrupea, tuta lacu nigro nemorumque tenebris;
Quam super haud ullæ poterant impune volantes
Tendere iter pennis. Talis sese halitus atris
Faucibus effundens supera ad convexa ferebat;
[Unde locum Grail dixerunt nomine Aornon.]
Æn. vi. 237.

Hannibal, in B.C. 214, proceeded to the lake of Avernus to sacrifice to Pluto, or, as Livy insinuates, pretended to respect the *dira religio loci* while he reconnoitred the defences of, and tried to make an attack upon, Puteoli. The engineering works of Agrippa, undertaken for the purpose of uniting Avernus and the Lucrine with the sea, dispelled the terrors with which poetry and fable had so long invested the lake. The forests were cut down and the ground was cleared. 20,000 slaves were employed to cut a canal through the tract which separated Avernus from the Lucrine, and another through the narrow sandy tongue which separated the Lucrine from the Bay of Baiæ. By these canals the waters of Avernus were reduced to the level of the sea, and the two lakes were converted into

a port (*Portus Julius*), while the climate was rendered salubrious by the clearing of the woods.

An memorem portus, Lucrinoque addita claustra,
Atque indignatum magnis stridoribus æquor,
Julia qua ponto longe sonat unda refuso,
Tyrrhenusque fretis immittitur æstus Avernis?
Georg. II. 161.

The port was so large that the whole Roman fleet could manœuvre in its double basin. On these lakes Agrippa gave a representation of the battle of Actium, in the presence of Augustus. The canals and the piers at the entrance from the sea were in a perfect state at the commencement of the 16th cent.; but the eruption of Monte Nuovo in 1538 destroyed the communication, and caused so great an alteration in the relative level of the sea and land that the port disappeared. The tract between the lakes is now overgrown with myrtles and brushwood; but in some places not covered with earth and sand, masses of masonry are visible, in which we still see the holes for the rings by which the ships were moored. Nero is said to have projected a canal for ships from Avernus to the Tiber, a distance exceeding 150 m. The engineers of the work were Celer and Severus, but the only portion which they completed was that now called the *Lago di Licola*, and there, as Tacitus remarks, *manent vestigia irritæ spei*. The Lake of Avernus was considered by the ancients to be unfathomable. Aristotle describes it as of immense depth, and Vibius Sequester says that it was impossible to find the bottom. Many plans had been devised at different times since the elevation of Monte Nuovo, for re-establishing the Portus Julius, and converting the Lake of Avernus into a great wet dock, or harbour; but it was not till 1858 that Ferdinand II. began excavating two canals from the Bay of Baiæ to the lake, one on the western and the other on the eastern side of the valley. After, however, large sums had been expended during two years in this undertaking, the works were abandoned.

On the S. side of the lake are numerous grottos and cuttings in the cliff. One of them, the approach to which is covered with ivy, ferns, and brambles, is called

The Grotto of the Sibyl, or *Grotta Giulia* (fee for admittance, 1 fr.; torches, which are necessary, 1 fr.; bargain to be made beforehand), and as there is little to be seen, and the depth of the water in some places makes walking difficult, ladies especially may well omit the excursion). When Agrippa constructed the Portus Julius, he employed *Cocceius* to excavate two tunnels, to communicate between the new port and the cities of Cumæ and Baiæ. Virgil speaks of three caverns; the first, by which he makes the Sibyl conduct Æneas from Cumæ to the spot where he has to offer his sacrifice to the infernal deities; the second, which they traverse to reach the borders of the Acheron; the third, with its "hundred mouths," where the Sibyl pronounced her oracles. It is possible that the first two may have been suggested to the poet by the tunnels of Agrippa, the one leading from Cumæ to Avernus, the other from Avernus to the Lucrine. There is no doubt that many of the objects now around suggested to the poet the general features of the scene as he imagined it to have been a thousand years before he wrote; but it is surely destructive of all poetry to attempt to make the supernatural creations of the 6th book of the Æneid a topographical description of the district. The *Grotta della Sibilla*, in which we now are, is the tunnel which led from Avernus to the seashore on the road to Baiæ. The entrance leads, under a brick arch, into a long damp passage, which was lighted by vertical spiracula or air-holes. The tunnel is cut through a hill of tufa, and the sides and roof in many places have been strengthened with reticulated masonry and brickwork. About midway is a narrow passage on the rt. leading to a small square chamber called the Entrance to the Infernal Regions (*Fauces Orci*).

Near this is another with traces of a mosaic pavement, some vestiges of mosaics on the wall, and two recesses, the whole arrangement clearly proving that it was a warm bath. The floor is covered to the depth of a foot with tepid water, which springs out in one of the adjoining chambers. This is called the *Bath of the Sibyl;* the traveller is carried into it on the back of the guide. An opening near this, now closed up, has been called one of the secret doors of the Sibyl; in all probability it led into another chamber. The second tunnel, called the *Grotta della Pace*, is in the cliff on the W. side of the lake. Its direction leaves no doubt that it was the ancient subterranean communication between the shores of the lake and Cumæ (see p. 340).

On the E. side of the lake is a conspicuous ruin, commonly called the *Temple of Apollo*, but which, from its general form and arrangement, probably served as *Baths*. It is very extensive, octangular externally and circular within, and about 100 feet in diameter. It has windows in the upper part, several chambers in the rear, and others at the side, one of which has a vaulted roof with a large aperture in the centre. In one of the rooms there is still a mineral spring called the *Acqua Capona*.

Returning to the high road, we reach, at a short distance beyond the Lucrine Lake, the

Bagni di Tritoli.—One of those baths described by Pliny under the name of *Posideanæ*, from Posides, a freedman of Claudius. Their present name is supposed to commemorate the reputation of the waters in the cure of tertian ague, τριταῖος. Only a part of the existing building is ancient. The principal hall has a vaulted roof 15 ft. high, with stucco ornaments. Close by this building, higher up the side of the hill, approached by a path, are the

Stufe di Nerone.—A long, narrow, and dark passage, excavated in the rock of the hillside, at least as ancient as Roman times, leads down to these springs, which rise from several deep wells at a temperature of 182° Fahr. That they were in great repute with the Romans, Martial's remark is a proof:—

Quid Nerone pejus?
Quid thermis melius Neronianis?

It is a common practice for visitors to send down to the springs to boil eggs a poor man who is always there ready to go for a franc, and who returns melting and panting, but as 50 c. is charged for admission and the gallery is a disagreeably hot place, the visit is hardly worth the trouble. In the 17th cent. buildings were erected on the hill for the purpose of employing the steam from these wells in the cure of rheumatic patients from the hospitals.

f. Baiæ—the Piscina Mirabilis, and other Ruins.

Continuing along the road to Baiæ (Baja), we may notice, on the rt., many remains of ancient buildings.

Baiæ (Inn:—*Osteria della Regina*, poor but serves as a fair restaurant. *Guide* hardly necessary, bargain must be made, 2 fr. enough for the afternoon). After the lapse of more than 18 centuries, the praise bestowed by Horace on the Bay of Baiæ is still justified:—

Nullus in orbe sinus Baiis prælucet amœnis.
Ep. I. I. 83.

Nothing can be more beautiful than the approach to it from the side of the Lucrine Lake. The hills which bound the gulf on the W., and terminate in the promontory of Misenum, descend into the sea in escarpments, on the extreme point of one of which the Castle of Baiæ towers above the beach. The shore of the bay, narrowed by these precipices into a mere strip of soil, exhibits the effects of volcanic action in changing the relative level of sea and land. When the patricians of Rome crowded to these shores, and every nook had been appropriated for the

erection of their villas, it became necessary to supply the deficiency of room upon the land by building into the sea itself.

> Tu secanda marmora
> Locas sub ipsum funus, et sepulchri
> Immemor, struis domos;
> Marisque Baiis obstrepentis urges
> Summovere littora,
> Parum locuples continente ripa.
> Hor. *Od.* II. XVIII. 17.

These substructions are now under the sea, filling the shores with ruins, which have impaired the safety of the anchorage. Examining the coast from a boat, we shall see many beneath the water; and in one place we pass over a paved road which advances more than 200 ft. into the sea.

The whole range of hills inclosing the bay, to their very summit, are covered with crumbling walls, subterranean passages and chambers, masses of brickwork, mosaic pavements, and ruins of every variety and description, which are partly overgrown by brushwood that conceals them from the superficial observer, but which evidence the ancient magnificence and luxury of a place which historians and poets have delighted to record with praise. We find no mention of Baiæ in early times, but its port, which was celebrated from a remote period, is said to have derived its name from Baius, the pilot of Ulysses, who was buried there. Baiæ had increased so much in the reign of Tiberius, that it was the most flourishing watering-place in Italy; but at every period of its connection with Rome, from the time of the Republic to the fall of the Empire, it was pre-eminent among the Italian cities for the dissoluteness of its morals. Clodius reproved Cicero for his attachment to so depraved a spot; and Cicero himself, in his oration for Cælius (xv. 35), describes it in terms which attest the justice of the reproof. Seneca calls it the *deversorium*, or "lodging-house" of vices; and Propertius warns Cinthia of the perils which it presents, and urges her to fly from the temptation. Sue-[illegible]ius, in his Life of Nero, gives an [illegible]t of the dancing-girls, who derived from the city the name of *Asiabajæ*, and of whose midnight orgies the caves along the shore were the unhallowed sites. Martial describes the Roman matrons as arriving at Baiæ with the reputation of Penelope and leaving it with that of Helen—*Penelope venit, abit Helene.* Cassiodorus has preserved a letter of Alaric, which shows that Baiæ maintained this character in the 5th cent.; and even in the 15th Pontanus tells us that, when the ladies of Naples resorted to it as a watering-place, it was the ruin of old and young.

The climate of the city does not appear to have been healthy during the whole year. A passage in one of Cicero's letters to Atticus, expressing surprise at the long sojourn made by Dolabella in the city, leaves little doubt that it was unhealthy in the summer. But after Avernus and the Lucrine had been cleared of wood and opened to the sea, it is possible that the climate of the coast may have improved; and the praise bestowed on the place by later poets may be regarded as a confirmation of this conjecture. Of the villas of Cæsar, Crassus, Cato of Utica, Lucullus, Pompey, Sylla, Domitian, and other great names of antiquity, not a trace remains. There are masses of ruins in abundance to which illustrious names have been applied, but neither inscriptions nor coins have been found to justify this nomenclature of the antiquaries. The *Villa of Piso* was the scene of the celebrated conspiracy against Nero in which Seneca and Lucan took part. Nero was a frequent guest at Piso's villa, and the conspirators were anxious to assassinate him at table, but Piso refused to allow such a violation of the laws of hospitality. Before any other plan had been arranged, Piso was betrayed by one of his own freedmen, and, to save himself from a worse fate, he put himself to death by opening his veins in a bath. Hadrian had taken up his residence at Baiæ for the mineral waters, but, as they failed to give him any relief, he starved himself to death, and desired to have it recorded on his

omb that the doctors had killed him! His Adieu to his Soul, *Animula vagula, blandula*—familiar to every schoolar—was written at Baiæ. After the fall of the Roman empire, Baiæ rapidly declined. In the 8th cent. it was ravaged by the Saracens, but it was still inhabited in the time of Petrarch and Boccaccio, and was the favourite watering-place of Queen Joanna, of Kings Ladislaus and Ferdinand I. of Aragon. At the commencement of the 16th cent., during the wars between Louis XII. of France and Ferdinand the Catholic, Baiæ was finally deserted by its inhabitants, who migrated to Naples. Don Pedro di Toledo, in erecting a castle on the promontory, on the site of one previously built by Alfonso II., destroyed everything in the deserted city which he could make available as building materials. For the convenience of the shipping there is a small lighthouse on the point below the castle.

There are three large ruined buildings, which have been called temples, but which evidently formed the halls of magnificent baths belonging to some of the numerous villas on this coast. The first we come to on the rt. of the road, in a vineyard before reaching the osteria, is the so-called *Temple of Mercury* (small fee expected), named by the peasantry *il Truglio* — "the trough" — a large circular chamber with a vaulted roof, having a circular aperture in the centre for the admission of light, and square holes in other parts of the vault for the regulation of the temperature. In the walls are four large arched niches. The remains of conduits and channels for water found among the foundations leave little doubt that it was a bath. From the circular form and construction of the building it is a whispering chamber, and produces a remarkable echo. About 100 yards beyond the osteria, on the l. near the small modern harbour, is the so-called *Temple of Venus*, an octagonal hall externally, having at the angles coupled pilasters, which still contain the terracotta tubes for the passage of the water. The interior is circular, with eight windows and niches, like those we have noticed in the similar structure on the banks of Avernus. The roof was vaulted. Three chambers beneath the floor were probably the bath-rooms. One of these apartments is lighted by a square aperture in the roof. In the rear of the building are the remains of stairs, showing that it had a second story, the rooms for the stoves, the covered reservoirs for water, &c. The third hall, in a vineyard to the rt., is the so-called *Temple of Diana* (small fee expected), an octagonal building of great size, of which a considerable portion of the walls and vaulted roof have disappeared. The interior was circular, with four niches in the sides. The remains of an aqueduct, a caldarium, and subterranean galleries, sufficiently show the character of the ruin.

An excursion may be made in a boat from Baiæ to the Cento Camerelle, the Piscina Mirabilis, and Miseno (3 to 4 fr.)

Continuing along the side of the bay, the road slightly ascends, passing on the l. the *Castle of Baiæ*, built by Pedro di Toledo, and reaches, in about ¼ hr.,

Bacoli (*Trattoria del Monte di Procida*), a village facing Misenum, interesting only as having preserved its Roman name of *Bauli*, which, however, must have been lower down, and close to the shore, judging from the expression used by Silius Italicus:—

> Et Herculeos videt *ipso in litore* Baulos.
> XII. 156.

On the coast below this village, called the Bay of Baoli, separated by the castle from that of Baiæ, are some ruins.

Among them, to the l., is the so-called *Tomb of Agrippina*, a semicircular corridor with a vaulted roof and four large niches in its outer wall, and a long passage which runs back into the hill. Beautiful stucco reliefs and other ornaments, and fragments of paintings and

inscriptions, were visible before the wall was blackened by the torches of the guides. The remains of steps and the outer wall in the ground above the corridor, for the support of the seats, prove that the building is a portion of a small Theatre. Further evidence against its being the tomb of Agrippina is supplied by Tacitus, who says that the body remained at first unburied, but was afterwards placed in a modest tomb, *viam Miseni propter*; words which seem to show that the site of the tomb must be sought for in the cemetery which lined the road leading to Misenum, and of which we still see numerous remains at the spot called *Mercato di Sabato*, though the principal tombs are now so covered by the hovels of fishermen, that it is impossible to examine them satisfactorily.

Near the remains are some very extensive ruins, which have been identified, with considerable probability, with the *Villa of Hortensius*. They must be examined in a boat, being now for the most part under water, as are also the spacious chambers supposed to be the ponds of his murænæ which were celebrated by Cicero, Pliny the naturalist, and Varro. The attachment of Hortensius to his fish, of which we have a proof in his remark that he would rather lose two *muli* from his chariot than two *mulli* from his ponds, appears to have descended to the subsequent possessor of the villa, Antonia, the wife of Drusus. Pliny tells us that she was so fond of one of the murænæ, that she had gold earrings made for it, a sight, he adds, which brought many visitors to Bauli. In this villa Nero is supposed to have plotted the death of his mother. When the attempt to drown her, in her passage from Bauli to Baiæ, failed by her having been rescued by a small boat, she retired to her own villa near the Lucrine lake, where the matricide was committed on the same night as she lay in her bed.

The *Villa of Julius Cæsar*, according to Seneca and Tacitus, had the appearance of a castle, and was situated on a hill commanding an extensive view. It became the property of Augustus, and was the residence of Octavia after the death of her second husband Mark Antony, and the scene of the death of her son, the young Marcellus. It was here also that Virgil recited the memorable lines of the 6th Book of the Æneid, ending with *Tu Marcellus eris*, which have invested the memory of the young prince with eternal interest. It is impossible to identify the precise spot of this villa, but Chaupy and some antiquaries suppose it to be pointed out by the ruins now called the *Cento Camerelle*, or *Carceri di Nerone*, an extensive subterranean building of reticulated masonry, the use of which has not been satisfactorily determined. It consists of a number of vaulted chambers, separated by pilasters, which, from their intricacy, have sometimes been called the *Labyrinth* (small fee expected). The two largest pilasters at the end are built obliquely on one side. Behind them is a stair leading to the ground-floor, which consists of long narrow passages in the form of the letter H, with the intersecting line prolonged on one side. Some calcareous deposits on the walls, and their sloping from the sides towards the centre, prove that they were reservoirs for water; which served, perhaps, as substructions of Cæsar's villa.

About ¼ m. beyond Bacoli, on the road to the Mare Morto, is situated, on a hill to the l. (guide unnecessary), the *Piscina Mirabilis* (entrance fee ½ fr.), a Roman reservoir, excavated in the massive tufa of the hill, for the preservation of the water brought by the Julian aqueduct from Serino in the Principato Ultra, a distance of about 50 m. It is in good preservation, firm and massive as on the day when it first supplied water to the Roman fleet 18 centuries ago. It is 220 ft. long and 83 ft. broad, with a vaulted roof of massive masonry, supported by 48 large cruciform pilasters, arranged in regular lines of 12 each, and forming 5 distinct

galleries or elongated compartments. It is entered at the two extremities by stairs of 40 steps each, one of which has been repaired and made accessible. In the middle of the piscina is a depression, or sink, extending nearly from wall to wall, for collecting the sediment from the water. The roof is perforated by square apertures, which probably served for ventilating the interior. The walls and pilasters are covered with a calcareous deposit as high as the spring of the arches, produced from the water which contained it in solution. The traces of the Julian aqueduct entering the Piscina Mirabilis may be seen near to the entrance by which the visitor descends into it. It is remarkable that a work of so much labour and ingenuity has not been mentioned by any Roman writer. We are, therefore, left entirely in doubt as to the period of its construction. Winckelmann regarded it as the work of Agrippa. It was probably placed on this hill in order to be near Misenum, which was a favourite rendezvous of the Roman fleet.

On the rt. of the road, as you approach from Baoli, is a dealer in antiquities, where vases and other objects may be purchased.

The narrow promontory which juts out beyond the Piscina, and forms the N. boundary of the harbour of Misenum, is called the *Punta di Pennata*. On it are certain ruins, which are supposed by some to mark the site of the *Villa of Cornelia*, the daughter of Scipio Africanus, and the mother of the Gracchi; though others place it on the Monte di Procida (on the W. side of the Mare Morto), where there are several ruins and ancient substructions. This villa had belonged to Marius, whose heirs sold it to Cornelia for 75,000 denarii (2422*l*.). She retired to it in her old age, to die, like her father, in voluntary exile. At her death it was purchased by Lucullus, who had another villa on the hill of Misenum. The *Punta di Pennata* was perforated by Augustus, or more probably by Agrippa, with two tunnels extending below the level of the sea, in order to create a current, and so prevent accumulations of sand at the mouth of the port. The entrance was protected by an open mole which rested on 5 piers, and was thrown out from the Punta di Miseno opposite the Punta di Pennata, the entrance being between the latter point and the last of these piers. Three piers may still be seen under water on the Misenum side of the opening into the Mare Morto.

g. Misenum.

The road from Bacoli crosses the causeway which separates the Mare Morto from the Bay of Miseno. The ancient *Port of Misenum*, of which the entrance has been described, was formed by Augustus, on the plans of Agrippa. It was designed to be the station of the Roman fleet in the Mediterranean, as Ravenna was in the Adriatic. It consisted of a triple basin, the first and second of which were separated by the point of land called the *Forno*, on the Misenum shore, which is perforated by tunnels for the passage of the currents; the third or inner basin is that which is known as the *Mare Morto*. This basin is now separated from the outer ones by the causeway, which has supplanted the bridge thrown across the strait in the reign of Antoninus Pius, and besides destroying the harbour by causing it to shallow, has reduced the Mare Morto itself to a mere lagoon where great numbers of fish are caught. It was in the *Portus Miseni* that the conference took place between Augustus, Antony, and the younger Pompey. Plutarch tells us that when the two triumvirs went unarmed on board Pompey's ship to arrange the partition of the empire, Menas, the admiral of the fleet, asked Pompey if he should cut the cables and make him master,

"not only of Sardinia and Sicily, but of the whole Roman empire." "You should have done it, Menas," was the answer, "without asking me. Let us now be content with our present fortune, for I know not what it is to violate my pledged word." The port continued to be the principal naval arsenal of Rome down to the time of Titus, when the elder Pliny was admiral of the fleet.

Beyond the causeway which separates the present Bay of Miseno from the Mare Morto, after passing numerous reservoirs for obtaining salt by natural evaporation, we reach the lofty promontory which forms the W. boundary of the Gulf of Naples, and whose pyramidal form makes it so conspicuous an object from all parts of its shores. The promontory itself still justifies the prophecy of Virgil, in the passage which describes it as the burial-place of the trumpeter of Hector and Æneas, and destined to retain its name to all ages:—

At pius Æneas ingenti mole sepulcrum
Imponit, suaque arma viro, remumque, tubamque
Monte sub aereo, qui nunc Misenus ab illo
Dicitur, *æternumque tenet per sæcula nomen.*
Æn. VI. 232.

The city of Misenum, although made a Roman colony by Augustus, must have been very small. The narrow limits of the locality, and the patrician villas which occupied so considerable a portion of it, must have barred its extension. It is probable that it was inhabited chiefly by the officers of the fleet, and consisted of the establishments of a naval arsenal. The little village of *Miseno*, or *Casaluce*, is supposed to occupy the site of the naval suburb. Some maintain that the ancient promontory of Misenum is the modern *Monte di Procida*, and that the considerable ruins which are still visible at the *Torre di Cappella*, on the road from the Mare Morto to Lake Fusáro, mark the situation of the principal edifices of the city. Wherever the city of Misenum may have stood, it appears from ecclesiastical records to have been tolerably perfect as late as the 9th cent., when it was the seat of a bishop in connection with Cumæ; in 836 it was sacked by the Lombards, and in 890 was utterly destroyed by the Saracens. The first of the existing ruins is

The *Theatre*, near the little point of land called *il Formo*. Of this building the greater part is buried beneath the soil, the only portions now visible being a corridor and the subterranean passage which communicated with the port, in order, perhaps, to give the sailors an easy access to the interior.

The *Villa of Lucullus*, placed by some antiquaries on a high ground facing the promontory of Misenum, where travellers often go to enjoy the fine view after having seen the Piscina Mirabilis; and by others on the promontory itself, where some ruins are still visible on the summit, is described by Phædrus (ii. v.) as occupying so commanding a position on the promontory that it enjoyed a view of both seas. It became subsequently the *Villa Misenensis* of Tiberius, who died within its walls, suffocated by Macro, the captain of his prætorians. It was afterwards the property and residence of Nero.

The *Grotta Dragonara*, in the side of the promontory which faces the island of Procida, is a long subterranean and intricate passage, with a vaulted roof resting on 12 pilasters, and containing 5 galleries. The object of its construction has not been satisfactorily determined. By some it is supposed to have been a reservoir for water; and by others a magazine for the fleet. In one part of it is a stream of fresh water, supposed to come from some subterranean aqueduct, or to have been connected with the Temple of the Nymphs which Domitian is recorded as having erected in its neighbourhood. On the extremity of the promontory is a lighthouse.

Returning to the foot of the promontory, we proceed westwards along the long narrow strip of beach, which connects the promontory of Misenum with the Monte di Procida, and separates the

Mare Morto from the sea, which still bears, in the abbreviated form, of *Miliscola*, or, as it is more commonly called *Miniscola*, the ancient name of *Militis Schola*, the parade ground of the soldiers or marines of the Roman fleet, as we know from an inscription found upon the spot and preserved in the Museum at Naples. The beach is now used as the place of embarkation for Ischia by those who prefer the short passage across the channel called the Canale di Procida, to the voyage from Naples.

The *Monte di Procida*, at the extremity of this beach, is a noble headland of tufa, covered with the ruins of Roman villas, and clothed with vineyards which produce a delicious wine. The extreme point of the headland on the S.W. is called the Punta di Fumo. Off the W. point of the promontory is the rock called S. Martino.

h. The "Elysian Fields"—Lake of Fusaro.

Turning northwards from the Miliscola, and skirting the inland shore of the Mare Morto, we reach

The so-called *Elysian Fields*, a flat richly cultivated tract covered with vineyards and gardens, lying between the Mare Morto, the Lago del Fusaro, the Monte Selvatichi, and the Monte di Procida, and which the antiquaries have identified with the *Amplum Elysium* of the Æneid.

We now either return to Baiæ, and thence to Naples by the road already described, or turn to the l. to the Lago del Fusaro and Cumæ. Along the line of the ancient road which traversed the plain from Cumæ to Misenum (the termination of the *Via Domitiana*), are the remains of numerous tombs of the Roman period, some of which are proved by the inscriptions to be those of the sailors of the fleet. Some of the names which they record are Egyptian, some Greek, and some Pannonian. The names of the ships are also frequently met with. The place is now called the *Mercato di Sabato;* some of the tombs still retain their stucco ornaments.

The *Lago del Fusaro* is the *Palus Acherusia* of the poets. It is supposed to have been the port of Cumæ. Numerous remains of massive buildings, villas, and tombs, are still visible in its neighbourhood. At its S. extremity is a canal of Roman construction communicating with the sea, now known as the *Foce del Fusaro*, and beyond it is a smaller basin called the *Acqua Morta*. The lake is now famous for its oysters. In the middle of the lake is a Casino, built by Ferdinand I. The lake is supposed to be the crater of an extinct volcano, which, in 1838, gave proof of the fact by emitting such quantities of mephitic gases that the oysters were destroyed by them. The tombs in the neighbourhood have contributed some interesting objects to the Museum, including specimens of gold jewellery, coins, glass vessels, and trinkets of various kinds. In one bearing the name of Julia Procula, the skeleton was found entire, with massive gold ear-rings and other precious ornaments.

Villa of Servilius Vatia.—The *Torre di Gaveta*, on the point of land which runs into the sea, on the N. side of the *Foce del Fusaro*, marks the site of this villa. Vatia secluded himself in this spot to escape the perils which beset public life in Rome during the reign of Nero, whereupon people used to exclaim, "You only, Vatia, know how to live," *O Vatia, solus scis vivere. At ille*, adds Seneca, *latere sciebat, non vivere.* The villa was celebrated for its caverns and fishponds. Its ruins attest the magnificence of its proportions, and the tranquil beauty of its site.

Cumæan Villa of Cicero.—On the hills between the Lake of Fusaro and that of Avernus, and between the Arco Felice and Baiæ, at a spot called *Lo Spalandrone*, are some ruined arches which

are supposed to mark the site of the *Villa Cumana*, so often mentioned in the great orator's Letters to Atticus. It was in this villa that Hirtius and Pansa presented to Cicero the young Augustus, on his arrival from school in Macedonia, which he had hastily quitted on hearing of the assassination of Julius Cæsar. His mother Accia was living with her second husband, Lucius Philippus, in a neighbouring villa, to which the youth, then in his 19th year, was conducted by Balbus. Cicero, in describing the arrival of "the boy," as he calls him in a letter to Atticus, says he was "entirely devoted" to him (*mihi totus deditus*). In a subsequent letter he tells the same friend that the stepfather of the future master of the Roman world "thinks he is not to be trusted."

The *Villas of Seneca and Varro*, which were situated near that of Cicero, as we know from the descriptions which these writers have left us, have disappeared; and no ruins now exist with which even their names can be connected.

At the divergence of the roads beyond the Lago del Fusaro the carriage should be left, and directed to wait for the traveller at the Arco Felice on the road to Pozzuoli.

i. Cumæ—Liternum—the Arco Felice.

The road from the Lago del Fusaro to Cumæ (1½ m.) follows the *Via Domitiana*. At the S. angle of the city walls it was joined by the *Via Cumana* from Puteoli. This latter road passed along the crest of hills which form the N. margin of the Lake of Avernus; and entered Cumæ by the *Arco Felice*. It is the direct road to the site of the ancient city from Naples and Pozzuoli.

Cumæ occupies the summit of an isolated hill of trachytic tufa, which rises above the long line of level shore that extends from the Monte di Procida to the mouth of the Volturno. This hill and the range of which it forms a part are the "sea-girt cliffs" of Pindar,—

Τοὶ θ' ὑπὲρ Κύμας ἁλιερκέες ὄχθαι.
Pyth. fr. 5.

So far as the walls have been traced, the form of the city appears to have been that of an equilateral triangle. Its remote antiquity is proved by the testimony of the geographers and historians of the Augustan age. Strabo describes it as the most ancient of all the Italian and Sicilian cities. Dionysius of Halicarnassus says that it was celebrated for its riches, power, and possessions; and Livy records its impregnable position by sea and land. There is considerable discrepancy with regard to its founders; according to Strabo, it was a joint colony of the Chalcidians of Eubœa under Megasthenes, and the Cymæans of Æolis under Hippocles of Cyme. Hence Cumæ was always called a Chalcidic or Eubœan city. Livy states that the colonists first settled at Ischia, but finding themselves disturbed by earthquakes, removed to the mainland. The wealth and possessions of Cumæ may be inferred from the fact that its territory included both Puteoli and Misenum; the Gulf of Puteoli was called *Sinus Cumanus*, the shore of the Bay of Gaëta was called *Littus Chalcidicum*, the hills of the district the *Colles Euboïci*, and Naples and other cities in the South of Italy, and even Messina in Sicily, were reinforced by Cumæan colonies. Its government was aristocratic till it was overthrown by Aristodemus, a successful general, who rose to power in a popular revolution, but was afterwards expelled by the valour of Xenocrita, commemorated by Plutarch as one of the early examples of female heroism. Cumæ was the place of exile of Tarquinius Superbus, who here purchased of the Sibyl the three Sibylline books which the Romans preserved as their most precious relics for so many ages in the Capitol. He died here, accord-

ing to Livy, B.C. 509. In the year 474 B.C. the Cumæans were at war with the Etruscans, who, with the assistance of their Umbrian allies, besieged the city by sea and land. The Cumæans obtained the aid of Hiero of Syracuse, who strengthened their fleet by a squadron of triremes. The hostile armaments met in the Gulf of Puteoli, where the Etruscan fleet was defeated. This naval victory is immortalised by Pindar in one of the finest passages of the first Pythian Ode.

The Samnites besieged Cumæ three years after they had taken Capua (B.C. 427), and having made themselves masters of the city, they settled there in large numbers, producing that mixture of Greek and Campanian customs which Velleius Paterculus has commemorated in the expression *Cumanos Osca mutavit vicinia*. When Capua fell under the power of Rome, Cumæ became subject to the same authority. It was raised to the rank of a Roman municipium, B.C. 337. In the second Punic War it was attacked by Hannibal, and was successfully defended by Sempronius Tiberius Gracchus. The city became a prefecture B.C. 210, and was made a Roman colony by Augustus. Under the Empire it declined rapidly. At the time of Athenæus it had a reputation for its painted vases and silks; but in the reign of Nero it had become so unfashionable, that when Umbritius the poet resolved to retire from Rome to a country solitude, Juvenal congratulated his friend that he was about to give one more citizen to the Sibyl by fixing his residence in the *vacuæ Cumæ* (Sat. III. 1).

In the same reign it was the scene of the voluntary death of Petronius Arbiter. Virgil, at the beginning of the 6th Æneid, describes Cumæ as the place where Æneas had his first interview with the Sibyl Deiphobe, the priestess of the temple which had been erected by Dædalus to Apollo, on the "Arx" or Acropolis from whose rocky caverns she pronounced the oracles.

After the fall of the Roman empire, Cumæ was occupied by Totila, who repaired its walls. Teias was elected king here; and after his defeat and death in the battle of the Sarno, his followers, headed by his brother Aligern, threw themselves into the citadel. Narses, unable to reduce it, filled the Sibyl's Cave with combustible materials, and destroying its roof by fire, penetrated to the centre of the fortress, which he reduced to ruin. In the 8th cent. Romoaldus, Duke of Benevento, made himself master of the city. In the 9th it was sacked and burnt by the Saracens. In the 13th, having become a nest of pirates and robbers, the citizens of Naples and Aversa fitted out an expedition against them, and razed what then remained of the ancient city to the ground.

The *Acropolis*, which commands a view reaching in fine weather as far as Gaëta and Ponza, occupies a considerable elevation, of which all the sides have broken down except that on the S., by which we now ascend to it. The foundations of the walls may still be traced through their whole extent, with the situation of the only doorway which gave access to the fortress.

The *Sibyl's Cave*.—The hill of the Acropolis is perforated in all directions with caverns excavated in the tufa, many of which it would now be impossible thoroughly to explore. One of them, which has several lateral apertures and subterranean passages, has been identified with the cavern of a hundred mouths, whence resounded "as many voices, echoing the oracles of the Sibyl" (*Æn.* VI. 41). The principal entrance is in the side of the hill facing the sea; but the passages to which it leads are mostly filled up. A flight of steps on the l. leads from what is now the largest cavern up to a dark small recess, which has no communication whatever with the upper part of the rock. One of the largest passages is supposed to lead in the direction of the Lago del Fusaro. In Justin Martyr is a passage describing his visit to Cumæ and to the scene of the Sibyl's prophecies. He says: "Being at Cumæ, we saw a large

basilica dug out of the rock, where they said the Sibyl had pronounced her oracles. It had in the middle three large basins, also hollowed out of the rock, which had served for the lustrations of the Sibyl, who afterwards retired into the innermost part of the basilica and there gave her predictions of futurity from an elevated throne." This passage, written about the year 150, has sometimes been supposed to indicate the Temple of Apollo; but it is more probable that it was a temple on the side of the hill, adjacent to the cave which Narses destroyed.

A short distance along the Via Domitiana beyond Cumæ, among the tombs which line the road, are the ruins of a house, to which has been given the name of the *Tomb of the Sibyl*. No Roman writer makes any mention of such a monument, but it may be taken as a further proof of the late period at which the traditions of the Sibyl lingered upon this spot that in another passage of Justin Martyr he describes a round cinerary urn, worked in brass, in which they said the ashes of the Sibyl were preserved: and Pausanias, who was a contemporary of Justin Martyr, says that the Cumæans showed as the Sibyl's tomb a small stone urn.

Temples and Amphitheatre.—The *Temple of Apollo*, occupying the highest peak of the Acropolis, still presents some fragments to mark its site. They consist of a portion of a fluted column and a single capital, both in the oldest style of Doric architecture. The position of the temple must have made it a conspicuous object from all parts of the coast. The confused and scattered ruins now visible within the line of the city walls have suffered so much from depredations and neglect, that they are interesting chiefly on account of their associations. The *Temple of the Giants* (Tempio dei Giganti), in the cella of which the colossal sitting statue of Jupiter Stator in the Museum at Naples was found, has been almost entirely destroyed. The *Temple of Serapis*, discovered in 1839, is a ruin of Roman imperial times, remarkable chiefly for the objects found in it, among which were some Egyptian colossal statues. Of the *Temple of Augustus*, discovered in 1606 by Cardinal Acquaviva who obtained many statues from its ruins, not even the site is now known. The *Temple of Diana*, discovered in 1852 by the Count of Syracuse, on the site of what is supposed to have been the Forum, has been entirely dismantled. It was upwards of 100 ft. in length, semicircular at one of the extremities; the columns of the portico were of cipollino, of the Corinthian order, and, like the cornices, were remarkable for their high finish and beautiful workmanship. A statue of Diana with her dogs, and a Latin inscription recording the erection of the Temple at the cost of Lucceius, were found among the ruins. There would have been little difficulty in restoring the Temple, but the Count removed the columns and sculptures to Naples as soon as they were discovered. The *Amphitheatre*, now covered with earth and trees, is an oval building, with remains of 21 rows of seats leading down to the arena.

The *Necropolis* of Cumæ is one of the most interesting ancient cemeteries in Southern Italy; it is situated in the plain extending on the N.W. and at the base of the rock of Cumæ. Considerable excavations were made, chiefly by the Count of Syracuse, from which resulted the discovery of several Greek tombs containing vases and other ornaments of a remote period. The site appears to have been at a subsequent period occupied by Roman sepulchres; but at a higher level, as in many cases it has only been by penetrating below the latter that the more ancient Cumæan hypogei were discovered. A portion of the vases, which have a remarkable similarity to those from the Cyrenaica, now in the British Museum, are in the Museum at Naples; but the best were sold by him to Marchese Campana of Rome, and are now in Paris and St. Petersburg. The site of the excavation is near a farmhouse on the rt. of the Via Domitiana, in coming from Licola towards Fusaro, but nothing of the

tombs is to be now seen. Many fragments of Roman sepulchral decorations in marble may be seen scattered around. The tombs were constructed one above the other, forming three several tiers, each being the work of a different period. The lowermost were excavated simply in the earth. When first opened they were found to contain skeletons, which fell to dust on exposure to the air. At the head and feet were vases in an Egyptian style, rings and fibulæ of bronze, scarabæi, glass beads, and fragments of burnt wood. The tombs of the second range were formed of four slabs of tufa, covered often with three flat stones; but some have been found with sloping roofs, the stones meeting in the middle and giving the sepulchral chamber the appearance of a small house. Some of these sepulchral chambers contained two skeletons, but generally only one, with black painted vases of an archaic character, and occasionally with black figures on a yellow ground, in which we trace Pelasgic art to its Egyptian origin. The Italo-Greek tombs, which formed the upper tier, were of the same character, but were distinguished by their superior style and greater elegance, by the richness of the funeral furniture, and by the use of gold and silver instead of bronze in the personal ornaments, thus confirming the statement of their own poetic historian, Hyperochus, as we read in Athenæus, that "the (Cumæan) citizens wore embroidered robes and much gold in their dresses, and never went beyond the walls of the city but in a coach drawn by two horses." In the ground near the surface of the Necropolis were found urns and vases containing the ashes of the Roman period. Many of these vases showed by their style that they had been removed from the more ancient tombs and appropriated by the Romans; the tombs themselves afforded ample evidence of this fact, for many of them bore marks of having been plundered. The first excavations were made by Charles III., when the numerous sepulchral objects now in the Museum at Naples were discovered. Paderni communicated an account of these researches to the Royal Society of London in 1755. He describes the first tomb opened as that of the Papiria family, and states that there were three skeletons on the floor, each inclosed in an oblong coffin, formed of four slabs of tufa. One of the skeletons was covered with a cloth of asbestos, with the remains of a robe embroidered with gold, the threads of which were perfect, and with fragments of papyrus, one side of which was covered with red lead, the other black. Among the objects found in the tomb were a metal mirror, three tesseræ or dice, an iron *lectisternium* or *pulvinar* with ivory ornaments, two heads of horses of the same material, and fragments of a confection of myrrh and spices which was placed on dead bodies by the Greeks. Under one of the skeletons was a padlock through which three iron strigils were passed. Adjoining this tomb was another for the freedmen of the same family. Two glasses, resembling our modern wine-glasses, and two earthen lamps, were also found in it, which still rank among the most beautiful objects of their class in the Museum. In other tombs of the same period an immense number of valuable objects have been discovered, such as necklaces of gold beads and of terracotta gilt, gold rings with intaglios, gold astragali, cloth of gold, silver fibulæ, circular mirrors of silver, vessels of blue glass, ointment-pots, strigils, &c. In another was found the beautiful suit of Greek armour which passed from the collection of the Conte Milano into that of the Tower of London, where it is now in the hall of the horse-armoury. In those excavated by the Count of Syracuse vases, cinerary urns, and skeletons were found; in two instances artificial heads, made of a composition in which wax was the principal ingredient, were found lying by the side of the skeletons. One of these heads had glass eyes. The features, which were those of young men, were so perfectly defined as to give probability to the conjecture

of the Neapolitan antiquaries that the heads were formed from casts taken after death. Near the Lake of Licola a Greek tomb has been excavated which contained stucco bas-reliefs of the Judgment of Minos, and the Delights of Elysium.

Those who devote a separate day to the excursion to the northern craters and Cumæ may have time to continue their route to Liternum, though there is nothing to attract the ordinary traveller.

[*Liternum.* The road from Cumæ to Liternum (6 m.) follows the *Via Domitiana.* It is bordered by tombs for a short distance after leaving the city, and in one place are the remains of a hemicycle, with seats, which was decorated with paintings. The ancient pavement of massive blocks of tufa is still perfect in many parts.

The *Lake of Licola*, near which the road passes soon after it leaves Cumæ, is not mentioned by any ancient writer; it has been supposed that it is a part of the canal begun by Nero for the purpose of connecting Avernus with the Tiber, which made Tacitus describe its author as the *incredibilium cupitor.* The lake is one of the causes of the malaria which afflicts this part of the coast in the summer and autumn. The forests around Licola were the royal chase of Frederick II. The mountain on the rt., called Monte Gaudo, is mentioned by Pliny for its intoxicating waters.

The *Forest of Hamæ*, the *Triviæ Lucus* of Virgil, is identified with a wood N. of Cumæ towards Liternum. Livy mentions it as celebrated for its nocturnal sacrifices, and for the treachery and subsequent massacre of the Campanians, who endeavoured to gain possession of Cumæ under the pretence of attending the solemnities in this sacred grove.

Liternum, a name imperishably associated with that of Scipio Africanus, is now represented by the Tower of *Patria*, situated near the bridge by which the Domitian Way crossed the canal connecting the ancient port, now called the *Lago di Patria*, with the sea. It was occupied (about 200 B.C.) by a Roman colony, subsequently increased by Augustus, in whose reign Agrippa enlarged and restored the port and its canal, now converted into a marshy lake. The city was destroyed by Genseric in 455, and not a trace remains of its ancient greatness. Scipio Africanus had here a villa, to which he retired when accused of extortion in the war against Antiochus. Here he died in voluntary exile, B.C. 184. Valerius Maximus tells us that in his dying moments, in the bitterness of his heart at the ingratitude of his countrymen, he ordered to be inscribed upon his tomb—INGRATA PATRIA, NE OSSA QUIDEM MEA HABES. After his death the Romans were anxious to obliterate the remembrance of their past injustice by loading his name and memory with honours. A tomb, surmounted by a statue, had been erected at Liternum on the spot where he was buried. It appears that the Romans were anxious to have it believed that the body had been removed from Liternum, and deposited in the sepulchre of the family at Rome, and this feeling was carried so far that Scipio was even reported to have died at Rome. Livy tells us:—"Some say that he died and was buried at Rome, outside of the Porta Capena; others that he died and was buried at Liternum; and at both places there are monuments and statues: for there is a monument at Liternum surmounted by a statue which I myself lately saw there after it had been thrown down by a tempest. And beyond the Porta Capena at Rome, in the monument of the Scipios, there are 3 statues, 2 of which are said to be those of Publius and Lucius Scipio; the third, that of the poet Ennius." This description can only apply to the tomb of the Scipios on the Via Appia, and near to the Porta di San Sebastiano at Rome. But no inscription bearing the name of Scipio

Africanus was discovered in that sepulchre; and, though the laurelled bust now in the Vatican which was found there was once believed to be that of Ennius, a subsequent comparison of well-authenticated memorials has not confirmed the supposition. We may also presume that no member of the Scipio family would have removed his body to Rome in defiance of his injunctions to the contrary. Livy himself in a subsequent passage says that Scipio died at Liternum, where, by his own command, he was buried, and where a monument was erected, "lest his funeral should be solemnized in his ungrateful country." Lib. xxxviii. 53. This statement is confirmed by the evidence of Seneca and of Pliny. Seneca, in his 86th Epistle, gives an interesting description of the villa. "Living," he says, "in the very town of Scipio Africanus, I have adored his spirit and the altar which I suppose to be the tomb of so great a man.... I saw his villa, built of squared stone; a wall surrounding the wood, and towers erected on both sides for its defence; a cistern under the house and gardens, large enough for the use even of an army; a small, narrow, and very dark bath after the ancient custom; for a bath did not appear hot to our ancestors unless it was gloomy. I felt therefore a great delight while contemplating Scipio's habits and our own." He then proceeds to say that the bath was lighted by chinks rather than by windows, *rimæ magis quam fenestræ*, and compares these simple habits with the luxury of the modern Romans. Pliny the naturalist, in his account of the Longevity of Trees, describes, among those which the memory of man carefully cherished, the "olive-trees still existing at Liternum, planted by the hand of Africanus the Elder, and a myrtle of conspicuous size." As the death of Scipio occurred 184 B.C., and that of Pliny in 79 A.D., the olive-trees and the myrtle must have been then upwards of 2½ centuries old. A constant tradition has lingered on the spot that the tower now called the *Torre di Patria* was built of the materials of the villa, and on the exact site of the tomb. The celebrated bust of Scipio, which bears the mark of his wound on the bald head, was found beneath the tower, and an ancient inscription with the word PATRIA, built into its wall. Three marble statues, larger than life, were also discovered near the lake; one was a female draped figure, the others were males wearing the Roman toga. Before these discoveries, the site of the villa had been placed by some 6 m. inland, at a place called Vico di Pantano.

The *Lago di Patria* derives its waters from the *Clanius*, a small sluggish stream now called the *Regii Lagni*, which drains the plain of the Terra di Lavoro as far inland as Maddaloni, and falls into the sea between the Lake and the Volturno. A further proof of the changes which have taken place upon this coast is seen in the deposits of marine shells along the low cliffs which extend from the Lago del Fusaro to the mouth of the Volturno.

Beyond Patria the road traverses the Bosco di Varcaturo, the ancient *Sylva Gallinaria*, which still abounds with game as in ancient times. The whole of the flat sandy plain, the modern *Pineta of Castel Volturno*, is covered with lentiscus and pine forests, which supplied the Roman fleet at Misenum with timber for their masts. The *Via Domitiana* crossed the Volturno near its mouth, and proceeding along the coast fell into the Appian near *Sinuessa*, the modern Mondragone. The ancient pavement is still to be traced nearly the whole way from Castel Volturno to the latter place.]

Returning to Cumæ, and proceeding on foot across the vineyards from the Acropolis of Cumæ, we reach in about a mile an ancient road, paved with blocks of lava, branching off to the rt. and leading to the tunnel called the *Grotta di Pietro Pace*, from a Spaniard of that name who explored it in the 16th cent. It is evidently one

of the communications cut by Agrippa between Cumæ and Avernus before alluded to. It is paved, and the roof consists mainly of brick masonry. It is passable on foot or in a carriage, but torches are required for the latter, and a large fee is demanded for admission. It may be used as a short cut to avoid passing over the same ground twice, but little is gained by traversing it. Its length is about 3000 ft., and some large chambers and passages branching off exist along its course; its opening towards the E. may be seen on the W. shore of the Lake Avernus (see p. 327).

About 500 yards beyond the road leading to this tunnel is

The *Arco Felice*, a massive brick structure, situated in a deep cutting in the tufa hills. It is 60 ft. high to the summit, and is pierced by a single arch 18 ft. in width. The walls are also of brick. On each side of the arch are 3 niches, 2 above, and 1 of a larger size in the basement of each front. Above are the remains of a channel supposed to be that of an aqueduct which was carried over it. The arch may also have served as a bridge uniting the two heights which were separated by the formation of the road. On either side of this road, which still retains many traces of its ancient pavement, are the remains of tombs, in some of which were found sarcophagi and stucco ornaments of great beauty.

A short distance beyond the Arco Felice we fall into the road between Baiæ and Pozzuoli (see p. 324).

EXCURSION VIII.—The Islands of Procida and Ischia.

a. *Preliminary Hints.* b. *Voyage to Ischia and Procida.* c. *General Description of the Island of Ischia.* d. *Casamicciola and other Towns in the Island.*

a. Preliminary Hints.

This excursion will require 2 days, though it is possible to leave Naples early one morning and return the next morning; and in the summer to return the same day. Those, however, who make the excursion in the summer, and that is the best time to undertake it, may well, if they can spare the time, employ 3 or 4 days at Ischia, enjoying the natural beauties of the fairest island of the bay. During the bathing season, from June to September, steamers (bureau, 36 Molo Piccolo) go from Naples to Procida, Ischia and Casamicciola in 2½ to 3 hrs. daily, at 1 P.M. on Mondays, and Tuesdays also at 8 A.M., returning from Casamicciola daily at 6 A.M., and on Wednesdays and Thursdays at noon. In the height of the season the steamers run regularly twice daily (inquire at the hotels or at the office). Fares—1st cl. 5 fr.; 2nd cl. 3½ fr.: return, 1st cl. ticket, 6 fr. The steamers start from near the Immacolatella on the little mole of Porto Grande: 25 c. for small boat to or from steamer at Naples; and 20 c. at Procida, Ischia, or Casamicciola. Sailing market-boats leave Ischia every morning for Naples, calling at Procida, and return the same day: fare, 1 fr.; they take 3 hrs. in a fair wind, 5 to 6 if obliged to row. All the good hotels are in the neighbourhood of the village of Casamicciola. It is well to write beforehand to the proprietor of the hotel you intend going to, and so secure the services of his commissioner, who comes daily to Naples by the early steamer to buy provisions, and returns by the afternoon one. By this means a great deal of bother and trouble with boatmen, porters, and donkey-drivers will be saved. No attention should be paid to touts on board the steamers. As Procida may be examined in a few hours, the traveller may land at the beach called the Marina di Santa Maria, and proceed by the road which traverses the island from N. to S., to the little Bay of Chiaiolella, where he will find boats to convey him across to the town of Ischia, whence he can proceed on foot or donkey-back in 1½ hr. to Casamicciola. If he contemplates combining this excursion with that to Pozzuoli,

Baiæ, &c., the best plan is to go to Procida and Ischia first, and then cross from either of those islands to Miliscola, previously ordering a carriage from Naples to meet him there (see p. 333).

b. Voyage to Ischia—Procida.

In fine weather the voyage from Naples to Ischia is a most delightful one. The boat skirts the waterside of the bay to the Punta di Posilipo, thence crosses the entrance to the Gulf of Pozzuoli, with lovely views over Pozzuoli, Nisida, Baiæ, &c., and rounding the Capo di Miseno, reaches the marina of Procida, at the foot of its picturesque Castle.

Procida (13,582 Inhab. Inns: *Café del Commercio; Albergo di Campagna;* both with very indifferent accommodation, but good wine), the ancient *Prochyta*, is 2½ m. long, and is broken into numerous bays and coves, which give it a picturesque outline. Strabo's statement that it had been torn asunder from its neighbour Ischia is affirmed by Pliny the Naturalist, in opposition to the fable which derived its name from the nurse of Æneas:—*Non ab Æneæ nutrice, sed quia profusa ab Ænaria erat.* (Lib. iii. c. 12.) The geological structure confirms the tradition of antiquity. The island is composed, like Ischia, of pumiceous tufa, separated by beds of pumice and of fragments of cellular lava, which dip outwards as if they had proceeded from a crater situated on the N.W. Breislak and Spallanzani, from an examination of both islands, arrived at the conclusion that they were once united, and formed part of an immense crater.

The N. extremity of Procida is loftier and more picturesque than the S. The bold E. promontory on which the castle is built, justifies the description of Virgil:—

> Tum sonitu Prochyta alta tremit.
> *Æn.* IX. 715.

The position of the castle, now a prison, is very fine, commanding from its terrace the bay of Naples on the one side, and the bay of Gaeta on the other. The town of Procida stretches up the slopes of the castle-hill from the seashore in the form of an amphitheatre, backed and interspersed with vineyards, orange-groves, and fruit-gardens. The houses, with their flat terraced roofs and their out-door staircases, remind the traveller of many towns in modern Greece. On the E. the coast is broken into two bays formed by the Punta di Monaci, Punta Pizzaca, and Punta Socciaro. On the N. point, called *Punta di Chiuppeto*, at the entrance of the channel, is a lighthouse with a fixed light. Beyond the Punta della Serra, on the W. side, there is a long beach, 1½ m., at the extremity of which is the small crescent-shaped Isola Vivara. This S.W. portion is rocky, recalling the description of Statius:—

> Hæc videt Inarimen, illi aspera Prochyta paret.
> *Sylv.* II. 2.

The island is richly cultivated with vineyards and fruit-gardens, which supply the markets of the capital, and constitute a source of the prosperity of the inhabitants. The red wines are of a superior quality; but its chief industry consists in shipbuilding, carried on largely here, some of the principal shipowners of S. Italy being natives of Procida. Formerly the women of the island were seen to great advantage in the old Greek costume on certain festival days, especially that of S. Michael on 29th Sept., but the custom has now almost entirely died out, as also that of dancing the tarantella to the sound of the timbrel, except to order.

Juvenal preferred the solitude of this island to the dissipations of the Suburra:—

> . . . Ego vel Prochytam præpono Suburræ.
> III. 5.

In the 13th cent. it was the property of John of Procida, the principal actor in the "Sicilian Vespers," whose possessions were confiscated by Charles I.;

but were restored on the conclusion of peace between Charles II. and James of Aragon.

A road leads from the landing-place to the Piazza, and thence to the castle, whence there is a glorious view over the island and the sea. Descending from the castle, a road leads through the centre of the island in 3¼ hrs. to the little Bay of Chiaiolella, whence Ischia can be reached in a boat in ¾ hr.

On leaving the landing-place of Procida the steamer coasts round the N. and W. sides of the island, past the lighthouse above mentioned, and the olive-clad little island of *Vivara*, whose crescent-shape shows it to be an old crater, torn by some convulsion of nature from its neighbour Procida.

We now approach the precipitous rock on which stands the Castle of Ischia like a sentinel guarding the approach to the island, whose beautifully varied outline, clothed with luxuriant vegetation, and crowned by the commanding ridge of Epomeo, presents one of the most lovely pictures it is possible to conceive. Stopping to land passengers at the town of Ischia, the capital of the island (p. 351), the steamer proceeds along the N. coast, past the Bagno d'Ischia (p. 351) to Casamicciola, the usual place of debarkation for visitors to the island, as it is the nearest point to the best hotels. Sometimes in summer the steamer goes on to Forio, on the S.W. coast of the island.

c. General Description of the Island of Ischia.

The Island of Ischia, known to the ancients as Pithecusa, Ænaria, and Inarime, is the largest in the vicinity of Naples, from which it is distant 20 m. Its circumference is about 20 m., exclusive of the sinuosities of the coast. The length is 5½ geog. m.; the breadth, the widest part, is about 4. The total population of the island is ca. 24,000.

Before Vesuvius resumed its activity in the 1st cent. of our era, Ischia was the principal site of volcanic action in South Italy. The *Monte Epomeo*, the *Epopos* of the Greeks, the *Epopeus* of the Latin poets, which rises grandly near the centre of the island, appears to have acted chiefly by lateral eruptions, for there is not a trace of lava near its summit, while several volcanic vents may be distinctly traced on its flanks and in various parts of its declivities. On the N. and W. the island slopes gradually down to the sea, and terminates in a beach, while on the S. and E. it plunges into it, forming abrupt and often lofty precipices.

The *History* of Ischia at an early period is intimately associated with its volcanic action; and the connection of these phenomena with the mythology of antiquity has invested the island with a charm peculiarly its own. A Greek colony from Chalcis and Erythræ settled in the island previous to, or simultaneous with, the foundation of Cumæ. The settlers attained great prosperity, but are said to have been afterwards compelled by constant earthquakes and volcanic agency to leave the island, and settle on the opposite coast at Cumæ. These outbursts are probably the same that are mentioned by Timæus, who lived about 262 B.C., and recorded a tradition that shortly before his time Mt. Epomeus vomited fire and ashes, and that the land between it and the coast was thrown forcibly into the sea, which receded 3 stadia, and then returned, overflowed the land, and extinguished the fire. These events are also related, with some variation, by Pliny, who mentions a tradition that Epomeo emitted flames; that a village was swallowed up; that a marsh was created by one of the earthquakes which accompanied the eruption, and that Procida was detached by another. A colony established by Hieron, the tyrant of Syracuse, no doubt after his great naval victory over the Etruscans in B.C. 474, was also driven away from the island by volcanic outbursts. The

Neapolitans subsequently colonised the island, and remained till the Romans, at an unknown period, took possession of it. Julius Obsequens mentions an eruption in B.C. 92; and the local historians assert that other volcanic convulsions occurred in the reigns of Titus, Antoninus Pius, and Diocletian. The last eruption took place in 1302, when a stream of lava issued from the N.E. base of Monte Epomeo, which ran into the sea near the town of Ischia.

The more remote volcanic outbursts in the island were poetically ascribed to the struggles of the imprisoned giant Typhœus (Pind. *Pyth.* i. 18). Homer's description of the struggles of Typhœus in Arimi is a perfect picture of volcanic phenomena:—

Γαῖα δ' ὑπεστονάιζε, Διὶ ὡς τερπικεραύνῳ
Χωομένῳ, ὅτε τ' ἀμφὶ Τυφωεῖ γαῖαν ἱμάσσῃ
Εἰν Ἀρίμοις, ὅθι φασὶ Τυφωέος ἔμμεναι εὐνάς.
Il. II. 781.

Virgil, adopting Homer's tradition, gave Typhœus to Ischia, and Enceladus to Ætna,

Durumque cubile
Inarime Jovis imperils imposta Typhœo.
Æn. IX. 715.

The ancient name, *Pithecusa*, was popularly derived by the Roman poets from πίθηκος, because the island was said to be inhabited by monkeys.

Inarimem Prochytamque legit, sterilique locatas
Colle Pithecusas, *habitantum nomine*, dictas.
OVID. *Met.* XIV. 89.

But Pliny the naturalist with more probability attributes it to the pottery (πίθοι) manufactured in the island. *Pithecusa non a simiarum multitudine* (*ut aliqui existimavere*) *sed a figlinis doliorum* (iii. 12). The name *Ænaria*, according to Pliny, was derived by the poets from its having been one of the stations of the fleet of Æneas. *Ischia* is a corruption of the word *Iscla*, under which name the island is mentioned in ecclesiastical records of the 8th cent.

After the fall of the Roman empire Ischia followed the fortunes of the capital. In 813, and again in 847, it was attacked by the Saracens; in 1135 it was sacked by the Pisans, while on their way to Amalfi. In 1191 Henry VI. took possession of it. In the reign of his son Frederick II., Caracciolo, his general, allowed himself to be burnt alive in the Castle, rather than surrender it to the Guelph troops of Otho IV. In 1282 Ischia joined Sicily in the revolt against Charles I. In 1299 Charles II. recovered the island, and punished the inhabitants for their rebellion by sending 400 soldiers to cut down their trees and vineyards. In 1389 Ladislaus defeated Louis II. of Anjou in a battle fought near the crater of Monte Rotaro. In the 15th cent. Alfonso I. seized and fortified it in the war against Joanna II. He expelled the male inhabitants, and forced their wives and daughters to marry his soldiers. At his death in 1458, Giovanni Toreglia, the cousin of Lucrezia d'Alagui, proclaimed himself an adherent of King Renato, and held the island against Ferdinand I. till 1463, when he sold it to the crown for 50,000 ducats. In 1495 Ferdinand II. retired to Ischia with his aunt Joanna, who had just become his bride in her 14th year, abandoning Naples to his rival Charles VIII. The king arrived before the castle of Ischia, with his retinue in 14 galleys; but the castellan, Giusto della Caudina, a Catalonian, refused to admit him. He consented at last to admit the king and queen alone. Ferdinand then landed, but he had no sooner set his foot within the castle than he drew his sword and killed the faithless castellan on the spot, an act which so astonished the garrison that they offered no opposition to the landing of the royal retinue. In 1501 his uncle and successor Frederick retired to Ischia with his queen and children, accompanied by his sisters, Beatrice, the widow of Mattheus Corvinus King of Hungary, and Isabella, the widow of Gian Galeazzo Visconti. They remained in the castle till the king proceeded to France, and surrendered himself to Louis XII. in person, so that the castle of Ischia may be said to have witnessed the extinction of the Aragonese dynasty. The island was pillaged in 1544 by Barbarossa, who carried away 4000 inhabitants; was

captured by the Duke de Guise in 1647; was occupied by Lord Nelson in the present cent.; and afforded brief refuge to Murat on his flight to France in 1815.

The Marquis of Pescara, the conqueror of Francis I., was born in the castle of Ischia, in 1489. His sister Costanza defended it during the war which preceded the partition treaty of Granada, and refused to capitulate to the forces of Louis XII., although commanded to do so by her king, to whom she afterwards afforded a shelter in the same castle, the only spot in the kingdom which her heroism had enabled him to call his own. As an acknowledgment of her services, the government of the island was settled on her family, who retained it till 1734. In 1525 Vittoria Colonna, the widow of Pescara, retired to Ischia to mourn the loss of her husband. Her genius, her virtues, her piety, her beauty are immortalised by Michael Angelo, by Bembo, and Ariosto, the last-named of whom also celebrates the good looks, the strength, the valour, the prudence, the liberality, and the clemency of her husband.—*Orl. Fur.*, xxxiii. 28, 29; xxxvii. 18.

In 1548 Mary of Aragon, the widow of the Marchese del Vasto, cousin of the great Pescara, followed the example of Vittoria, and sought a home in Ischia in the eventide of a life which seemed never to grow old. Her autumn, says Pierre de Brantôme, surpassed the spring of the most beautiful of other women; and when she had reached her 60th year, her charms were still so irresistible that the grand Prior of France fell in love with her.

The delightful situation of this island and its charming climate have attracted numerous visitors in all ages, and the following description, written probably in a letter to Pope by Bishop Berkeley, who frequently declared that one of the happiest summers he ever enjoyed was passed in Ischia in 1717, gives no exaggerated picture of this lovely island, whose fascinating influence is as peaceful as ever:—"The island Inarime is an *epitome of the whole earth*, containing within the compass of 18 miles a wonderful variety of hills, vales, rugged rocks, fruitful plains, and barren mountains, all thrown together in a most romantic confusion. The air is, in the hottest season, constantly refreshed by cool breezes from the sea; the vales produce excellent wheat and Indian corn, but are mostly covered with vineyards interspersed with fruit-trees. Besides the common kinds, as cherries, apricots, peaches, &c., they produce oranges, limes, almonds, pomegranates, figs, water-melons, and many other fruits unknown to our climates, which lie everywhere open to the passenger. The hills are the greater part covered to the top with vines, some with chestnut groves, and others with thickets of myrtle and lentiscus. . . . But that which crowns the scene is . . . Mons Epomeus. Its lower parts are adorned with vines and other fruits; the middle affords pasture to flocks of goats and sheep; and the top is a sandy pointed rock, from which you have the finest prospect in the world, surveying at one view, besides several pleasant islands lying at your feet, a tract of Italy about 300 miles in length, from the promontory of Antium to the Cape of Palinurus."

The *Climate* of Ischia is mild and genial, and the position of Casamicciola, sheltered as it is from the hot S. winds, and open to the cooling N. and W. breezes, makes it the pleasantest and most salubrious residence for the summer months in the neighbourhood of Naples—far superior, in this respect, to Sorrento. For the same reason, however, it is not so much to be recommended in winter. The hottest months are July and August, but the highest mean temp. is 79°, and the greatest heat 90°—in fact, it is always in summer from 5° to 10° cooler at Casamicciola than at Naples.

The *Mineral Waters* are the strongest and most efficacious in Europe. No spot, indeed, in the world contains such a number of hot springs; and many are allowed to run to waste, which would make the fortune of any town in continental Europe. They issue from the ground at a very high temperature, and contain unusually large quantities of

the hydrochlorates, sulphates, and carbonates of soda, combined with salts of magnesia, lime, and occasionally of potash, and a considerable volume of carbonic acid gas. They are especially efficacious in obstinate and severe cases of rheumatism. For their especial and several characteristics, see under the headings of Casamicciola and Lacco, in the vicinity of which villages most of them are.

Besides the waters, there are sand-baths of great power, and hot-air and vapour ones varying in temperature from 140° to 180° Fahr. Some of the waters now in use were well known to the ancients, as Strabo, Pliny, and other writers describe the qualities for which they are still remarkable; and several bas-reliefs and inscriptions recording them have been found in the island. Many treatises have been written upon them, of which the first known one is that of Giulio Jasolino, in 1588, which describes 40 springs, including all the principal ones now in use. Among those published in the present cent. may be mentioned the works of Prof. Lancelotti, M. de Rivaz, and Dr. Cox, with analyses of the waters, and their analogies with the more familiar springs of Northern Europe.

It should be borne in mind that such powerful agents as these waters should not be employed without previous medical advice from doctors who have some knowledge of them, and their continued use should be regulated under the superintendence of the local doctor, who is well acquainted with their effects and action.

The regular *Bathing Season* commences in June and continues till September, but the waters can be employed at other periods, greater care only being necessary to avoid exposure to cold after taking the bath. The best hotels and villas have every convenience for invalids, including bath-rooms and means for procuring the mineral waters, so as to avoid the necessity of visiting the bathing establishment in the neighbourhood of the springs. The daily communication with Naples admits of medical aid being quickly summoned in case of necessity. There is but one so-called road, and those who cannot walk or ride donkeys must be carried about in *portantine*, but there are level walks in the vineyards round some of the hotels. There is good *sea-bathing* on the marinas of Casamicciola and Lacco, where temporary huts are erected for the purpose.

The *Soil* of the island is extremely fertile, and richer than any in the neighbourhood of Naples. Its products are now pretty much what they were when described by Bishop Berkeley as quoted above. The greater part of the cultivated ground is occupied with vineyards, the grapes from which produce a white, slightly acrid, wine: it would be excellent, if made with proper care. Some purple grapes are grown at the village of Forio, from which is made a strong red wine, something like coarse port. Few, however, of the necessaries of life, at any rate to the foreign visitor, are produced on the island, and meat, vegetables, and other articles of food, have to be procured every day, or as occasion may require, from the market at Naples. The *Flora* of the island will generally prove very interesting to the botanist. Many rare ferns and orchids are found in the woods; the aloe and the prickly pear grow luxuriantly in the hedges; and the caper climbs wild along the walls. Two tropical plants have been found, the *Pteris longifolia* (a native of Jamaica and Hispaniola), and the *Cyperus polystachus* (a native of the East and West Indies, Arabia, and Africa). Both these plants are foreign to the climate of the Bay of Naples, and have never been found elsewhere out of the tropics. They were first discovered in 1803, near the *fumaroli* of Frassi, on the declivity of Epomeo, above the village of Casamicciola, and of Cacciuto, on Monte Taborre.

The *Geology* of the island is not without an interest of its own. The oldest rocks hitherto discovered consist of a blue argillaceous marl, which, in its external characters, resembles the subapennine or tertiary marls of Northern and Central Italy. Here it contains also numerous marine shells; but as a considerable proportion of

them belong to species still living in the Mediterranean, it will be necessary to refer the age to a very recent period of the great Pleiocene deposit. These blue marls underlie the most ancient volcanic rocks, showing that the latter were erected whilst the sea covered the country. They are found in many of the deep ravines descending from Monte Epomeo; near Moropano they may be seen at an elevation of 1600 feet above the sea; and at the base of the Monte Buceto, on the N. or opposite declivity of the central peak, where they are worked to supply the tile and pottery works of Casamicciola. They also underlie the trachyte lava of Monte Taborre, near where the hot springs and vapours of Cacciuto issue from them. The older volcanic tufa, which forms a considerable mass of the island, and its highest peaks, is in every respect similar to that of Naples and other parts of the Campi Phlegræi. Upon it rest the more modern volcanic rocks, which have pierced through it, in the form of lava-currents, incoherent dejections of pumice, cinders, and ashes; and the modern craters, such as the Monte Rotaro and Montagnone, two very perfect cones of eruption between Bagno d'Ischia and Casamicciola. As regards actual currents of lava, one descends from Monte Rotaro, forming the Monte Taborre and the high bluff on which the Campo Santo stands; another from the base of the Montagnone forms the headland at the entrance to the port of Bagno d'Ischia; but the grandest of all is that which forms the promontory at the N.W. part of the island, and which, commencing at the Monte di Marecocco, ends in the Capes of Caruso and La Cornacchia, composed of trachyte, offering a bare and sterile surface. It is probable that this current issued from the semicircular depression at the base of Epomeo, which forms the plain W. of the village of Lacco, the walls of which are of ancient pumicean tufa. Of modern eruptions, the only one that is known to have taken place within the ·ical period is that of Arso, which, ·dy stated, dates from A.D 1302, and is crossed by the road from Bagno to the town of Ischia, where it is nearly half a mile in breadth. This current ends in the abrupt *Punta Molina* on the sea, and extends inland for about 1½ m. as far as a place called *Le Crocelle*, where it is seen issuing in a cascade-like form from a fissure without any crater. The lava is a perfect trachyte of a darker colour than that of Monte Taborre. Its surface is singularly sterile. Some attempts have been made to establish vegetation upon it by filling up its crevices with earth, on which grow a few stunted stone-pines and plants of Spanish broom. The introduction of the Coccineal Cactus has been attended with more success.

The *Inhabitants* of Ischia are a very industrious and peaceable lot—indeed, such a thing as robbery, much less brigandage, is seldom heard of among them. About two-thirds are agriculturists, and the greater part of the remainder are employed as fishermen.

d. Casamicciola, and other Towns in the Island.

A short mole runs out from the marina of Ischia, at which we land in small boats from the steamer (20 c.). Thence a climb of ½ hr. (*donkey*, ½ fr.; *portantina*, 2 fr.) leads to the straggling village of Casamicciola, in the neighbourhood of which are the principal hotels.

Casamicciola (3953 Inhab.), a picturesque village on the high ground between the marina of the same name and that of Lacco.

Hotels.—H. Bellevue, kept by Saverio Zavota, in a beautiful situation, overlooking the Bay of Lacco, and with charming views of the island, the sea, and the opposite coast; clean and comfortable; the rooms well adapted for families, and especially for invalids, many of them having fireplaces, a great thing in winter; cuisine fair; good baths; charges high in the summer: *pension*, 8 fr. a day; families at more

moderate terms; previous agreement necessary. This hotel has the advantage—a great one in summer—of a northern aspect, and of possessing two or three nice level walks in the vineyards which surround it. The proprietor was long resident in England. Garibaldi stayed here when recovering from his wound in 1863.—*H. des Etrangers*, formerly known as the *Piccola Sentinella*, kept by Dombré, on the S. declivity of the hills between Casamicciola and Lacco; clean and comfortable; the landlady an Englishwoman; very obliging; charges moderate; *pension*, 7 fr. a day. The southern aspect of this hotel makes it rather warm in summer.

H. della Sentinella Grande, in a beautiful situation, on the highest point of the hill between Lacco and Casamicciola, commanding lovely views N. and S., and over the mainland; in accommodation and comfort greatly improved under English manager; charges moderate; *pension*, 6 fr.

Pensions and Lodgings.—*Villa Sauvé*, with good though southern aspect, a fine view, and capital garden: *pension*, 8 fr.—*Villa Rivaz*, close to the above, *pension*, 8 fr. There is a large lodging-house in connection with and close to one of the bathing establishments; but its situation, in a deep confined ravine, without view or a free circulation of air, renders it undesirable. There are plenty of houses to let during the bathing season, and in many of these very economical arrangements can be made for a lengthened stay; or visitors can take their own servants and cater for themselves, employing one of the messengers who go to Naples regularly every morning by the early boat to purchase what they need from the market there.

Donkeys.—Large, strong, and very sure-footed, 1 fr. an hour, along with buonamano to driver, who acts as guide. *Boats.*—2 to 3 fr. an hour. *Post and Telegraph Office* in the village; letters sent and delivered daily, unless bad weather prevents the steamers running. *Medical Man.*—Doctor Antonio Menella, a native of the island, who is thoroughly well acquainted with the nature and properties of the mineral waters, and their action on different diseases.

Baths.—Mineral Waters.—The most important mineral springs rise about ½ m. from the village of Casamicciola, at the foot of Mt. Epomeo, in a ravine called the *Vallone Ombrasco*. The most celebrated is the *Acqua di Gurgitello*, containing considerable proportions of carbonate and muriate of soda, and a large quantity of free carbonic acid gas. The temperature is 162° Fahr. This water possesses great efficacy in diseases of nervous irritability, in sciatica, paralysis, gout, chronic rheumatism, scrofulous swellings, internal diseases caused by local atony, and in external ulcers and gunshot wounds. Opposite the springs is the hospital, founded in 1601 by the *Monte della Misericordia* of Naples for poor patients either from the city hospitals or elsewhere, for whom there is accommodation for 400; there are 80 baths. There are two large establishments with private baths on the source of the Gurgitello, that of Sig. Belliazzi, under the direction of Dr. Menella, and that of Sig. Manzi; both are handsomely fitted up, each with marble baths and douches; the former especially. There are public rooms attached to each, with extensive sleeping apartments and boarding-house, &c., well suited for invalids who cannot move about, but not for pleasure-seekers, being in a low confined situation without any view, little air, and in a situation far from healthy. Near the Gurgitello is the *Acqua di Cappone*, so called from its possessing the smell of chicken broth. It is taken internally, and is in repute in visceral affections. It differs from the *Gurgitello* in the strength of its mineral ingredients and in its temperature, which is only 98° Fahr. The *Acqua di Bagno Fresco*, called also *A. del Occhio*, which rises near the Cappone, is an alkaline water of the same class, used in diseases of the eyes. It is also in favour with the Ischian ladies for its property of whitening the hands. Opening into the *Valle Ombrasco* are the picturesque ravines called the *Val di Tamburo* and

the *Val di Sinigalla*. The former derives its name from the noise produced by the *Acqua di Tamburo*, which contains such large quantities of carbonic acid gas that its escape is accompanied by a sound resembling that of a drum. This water varies in temperature from 155° to 210° Fahr. At the entrance of the same valley is the *Acqua Ferrata*, which is now neglected. The *Acqua Aurifera-Argentea* is a very ancient spring, commemorating by its name the belief of the early colonists that it contained gold and silver. In the Val di Sinigalla, rising in the bed of the *Ruscello della Pera*, is the *Acqua Spenna-pollastro*, a water with a temperature varying from 167° to 180°. It derives its name from its singular property of softening the skin of fowls, and so rendering easy the operation of plucking. The *Acqua Colata*, with a temperature of 178°, is a strongly alkaline water, which the peasantry use for bleaching linen. The *Acqua Cociva*, with a temperature varying from 178° to 190°, derives its name from its use in cooking, for which purpose the peasantry collect it in holes excavated in the earth. The *Acqua della Sciatica* gushes from the top of a rock at the entrance of the valley. It has a temperature of 144°, but it is now superseded by waters of greater power. In another ravine on the W. of Casamicciola is the *Acqua della Rita*, which had great celebrity in the 16th cent. Its temperature at the source varies with the season from 149° to 158°. It is employed externally in local weakness arising from sprains and fractures; the peasantry use it in washing and cooking. Higher up and behind the Hotel Bellevue, on the declivity of the Monte Epomeo, are the *Fumaroli* and *Stufe de' Frassi* and *di Monticeto*, the former emitting vapour at the temperature of 126°, the latter at that of 203°.

Casamicciola is celebrated for its manufactures of bricks, tiles, and pottery in general, which are exported to Naples, the kilns extending along the shore to the *Punta di Perrone*, the clay employed being brought from the ravines descending from Monte Epomeo.

Excursions.—Very pleasant walks and drives can be taken over the island from Casamicciola. Some of the most interesting excursions are:—1. The ascent of Monte Epomeo—donkey and boy, 5 fr. 2. To the town of Ischia, by Bagno d'Ischia, and returning by Monte Rotaro, 2 fr. 3. To Forio, by the main road, returning by Lacco, 2 fr. 4. The tour of the entire island, 6 fr.

The *Ascent of Monte Epomeo* may be made by a good walker direct from Casamicciola up the steep mountain path in 1½ hr. If the usual road for donkeys is followed it will take from 2½ to 3 hrs. Following this road, we pass by the bathing establishments of Casamicciola, and a short distance farther on along the road to Ischia, turn to the rt., up a rough winding road which brings us to *Monte Rotaro* on the l. This most perfect specimen of an extinct crater is well worth turning aside to see. Its sides are thickly clothed with the arbutus, the myrtle, the broom, the lentiscus, and other trees. "Such is the strength of its virgin soil," says Sir Charles Lyell, "that the shrubs have been almost arborescent; and the growth of some of the smaller wild plants has been so vigorous, that botanists have scarcely been able to recognise the species." This crater is supposed to have been raised by the eruption which expelled the Erythræan colony. The torrent of lava thrown out from its base crosses the road between Ischia and Casamicciola, and may be traced to the sea by the masses of pumice and ashes which encumber the surface. A torrent has broken down the N. of the cone, where its structure may be examined. It is composed of beds of scoriæ, pumice, and lapilli, in which vast blocks of trachyte are imbedded. A winding path leads down to the bottom of the crater.

The road now skirts the W. side of Monte Rotaro, and passes on the l. the fine extinct crater of Monte Montagnone. Beyond is a beautiful view over the sea to Capri. Leaving the road, we turn up a path, skirted for some distance by an aqueduct, which con-

veys water from Epomeo to the town of Ischia. The vineyards are now left behind, and the way lies through chestnut groves, and then over bare rocky ground. Skirting the S. side of the mountain, beneath the principal peaks, we ascend in zigzags to the *Hermitage of S. Nicola*, by which name the mountain is more generally known. It is a sort of underground monastery, formerly occupied by several monks; but now tenanted by a solitary anchorite, who keeps a visitor's book, in which, on payment of a small fee, the traveller may inscribe his name. Some wine and bread may be obtained here. The best point of view is from the Belvedere, a sort of rocky battlemented platform, a few yards higher than the hermitage. The panorama that here spreads itself out before one, on a clear day, is most glorious. To the S. and W. the horizon is bounded by the sea, in which lie floating the rocky islets of Ponza and Ventotene; on the N. the coast line is visible as far as the Circean Promontory, and the eye rests in turn on Terracina, Gaëta, Cumæ, the Bays of Pozzuoli and Naples, and Vesuvius, the whole backed by the snowy range of the Abruzzi. Farther to the E. lie Sorrento and Capri, and beyond Monte S. Angelo glistens the Bay of Salerno. Immediately at one's feet the island falls away steeply on the N. in luxuriantly clad slopes down to the sea, and on the S. spreads itself out less abruptly, but more ruggedly, till it ends in a rocky beach line. The mountain is 2616 ft. above the level of the sea. It may be ascended from many other points in the island, the nearest of which is the village of Fontana, 1 m. distant on the S. (see below), thence Forio can be reached, and Casamicciola, which makes an agreeable change in the road, either going or returning. The direct descent to Casamicciola may be accomplished in an hour.

The *Tour of the Island* will take about 8 hrs. In describing it we shall notice the principal villages of the island, all of which lie either on or close to the road. The main road leads direct round the base of Monte Epomeo to Forio. It is worth while, however, to diverge to the rt., and descend to

Lacco (1593 Inhab.), a pretty village, beautifully situated in a cove on the seashore below Casamicciola. Its population are chiefly employed in the tunny fishery, and in the making of straw hats and baskets. Just outside the village, to the N., are the ch. and convent of *S. Restituta*, the patron saint of the island, whose festival, a great event in the year, takes place on the 17th of May. The body of the saint, who suffered martyrdom in Africa, by being inclosed alive in a case, and thrown into the sea, was cast ashore in the little bay of S. Montana, beyond the present ch., where grows in the sandy soil a flower (*Squilla maritima*), called by the islanders the *Giglio di Santa Restituta*, from the tradition that it first sprang up on the spot where the body of the saint was cast; they also say that it will not grow anywhere else.

The high land N. of Lacco, the Monte di Vico, is formed of tufa; off its point a *Tonnara* is laid down every year, from May to October, when large numbers of tunnies and sword-fish are caught. The principal spring at Lacco, the *Acqua di S. Restituta*, temp. 135°, rises near the convent, and is collected for use in a convenient building, where the sand-baths, for which Lacco is celebrated, may also be taken. It contains a larger proportion of muriate of soda and muriate of potash than any other water in the island, and consequently requires to be used with caution. It is a powerful agent in the cure of obstructions, rheumatic affections, paralysis, and diseases of the joints. The *Acqua Regina Isabella* rises at the temperature of 106° in the garden of the convent. It contains a larger quantity of free carbonic acid gas than any water in the island, except the *Gurgitello*, with a considerable proportion of carbonate, sulphate, and muriate of soda. It is valuable in affections arising from a want of tone of the system, in scrofulous diseases, and in dyspepsia. The *Stufe di S. Lorenzo*, on the ridge which bounds the valley of *S. Montano*, W. of Lacco, near the road to Forio, is one of the

most celebrated in the island. It is a natural vapour-bath, heated by steam issuing from crevices in the trachytic rock at a temperature of 135°. The *Acqua di S. Montana* rises at the foot of the lava current which has flowed from the Monte Marecocco, which forms the N.W. extremity of the island. Its temperature is 131°, and its medicinal properties correspond with those of *S. Restituta*. The ground around its source is so hot that it raises the thermometer in a few seconds to 122°. On the seashore at Lacco also, the sand, which is black and shining, is at all times so hot that a hole made in it becomes instantly filled with water at the temperature of 112°. Near the small islet called *Capitello*, off the marina of Lacco and at *Mezzavia*, it is sufficiently hot to raise the thermometer to 171°. Not far from Lacco, on the E. side of *Monte Vico*, was a large block of lava, bearing a Greek inscription, recording the construction of a fortified wall by the Syracusan colonists, before they were driven out by the eruptions. This very interesting record has been lost, the fishermen having removed it to sink their nets during the tunny-fishing season off the adjoining headland.

The road from Lacco passes over the lava-stream of Monte Marecocco, forming the promontories of *Cornacchia* and *Carusa*, at the S. ridge of which is the Hermitage of *Monte Virgine*, to

Forio (6176 Inhab.; Lodgings in the town and neighbourhood), the residence of the larger Ischian proprietors, occupying a picturesque position on the W. coast, and with a thriving little port. It is 3 m. distant from Casamicciola, and 2 from Lacco.

At *Ceriglio*, one of the suburbs, in the Villa Paolone, is the *Acqua di Francesco I.*, rising at a temperature of 113°, and resembling the A. Cappone in its smell of chicken-broth. It is used in dyspepsia and weakness of the stomach, in visceral obstructions of a chronic character, and in hysterical affections. The *Acqua di Citara* rises 1 m. S. of Forio, in a sandy bay near the high point called the *Capo dell' Imperatore*. It varies in temperature, according to the season, from 115° to 124°; in some years it rises to 140°. Its name, derived, as Dr. Ziccardi suggests, from *κυπάρισσος*, indicates its ancient celebrity, justified by modern experience, in the cure of sterility and in various forms of uterine disease. It is strongly aperient. Near its source are hot wells and ancient vapour-baths, which date probably from the time of the Greek colonists; but they are now disused. Monte Epomeo may be ascended from Forio, as it may also from Casamicciola; but the ascent is easier by way of Panza. There are several mediæval towers at Forio, some square, others round, and an unusual number of churches, with numerous neat private residences, showing the prosperity of the place.

The view from the platform of the ch. of S. Francesco, close to the sea, is very pretty.

Striking inland, we reach, in 2½ m. from Forio,

Panza, beautifully situated in the midst of vineyards on the S. W. slopes of Epomeo. It was a favourite resort when the Aragonese kings had their villa in its neighbourhood; it is now inhabited chiefly by agriculturists. The road now strikes up the hill and becomes little better than a very rough mountain-path. In 2 m. *Serrara* is reached, and in 1 m. farther *Fontana*, whence the summit of Epomeo is only 1 m. distant, and may be reached from *Panza* in 1¾ hr. The views seaward from this point of the road are very lovely.

The road now descends to the *next* village,

Moropano, 2 m. from Fontana. Below, but nearer Serrara, is the promontory of Sant' Angelo, crowned by the ruins of a tower, which was destroyed by the British troops when they evacuated the island in 1809. Near the head of the ravine, at a short distance from the bridge of Moropano, is the *Acqua di Nitroli*. Numerous Latin inscriptions, dedicated to the *Nymphæ Nitrodes*, have been found in the neighbourhood. It issues from the lava at a temperature of 86°, and contains a considerable

quantity of bicarbonate of iron. It is much valued in diseases of the kidneys and in hypochondriasis, and is supposed by Jasolino to be the cause of the longevity of the peasantry of the district, who resort to it as a remedy for all kinds of maladies. In a ravine at a short distance from the Marina of *Maronti*, is the *Acqua d'Olmitello*, which contains a large proportion of the carbonates of soda, magnesia, and lime, the sulphate and muriate of soda, and a quantity of free carbonic acid gas. It is useful in visceral obtructions, in renal and urinary affections, and in cutaneous and other diseases dependent on a disordered state of the liver. The peasantry use it in injections to the ears in cases of deafness. In the adjoining ravine of *Cavascura* is the *Acqua di Petrelles*, which bears a strong analogy to the Gurgitello at Casamicciola: it rises at a temperature of 203°, and is used in chronic rheumatism. On the shore, near the Punta di S. Angelo, are several emanations of hot vapour, of such power that the sand in which they occur raises the thermometer to 212°. Farther on, at the little village from which they derive their name, are the *Stufe di Testaccio*. In one of the fissures from which the hot air issues the temperature is 196°, but that of the other sources, when closed, is not more than 122°.

The next village we come to is *Barano*, 1 m., whence a road leads across the island by Monte Rotaro to the Bagno di Casamicciola. Beyond, on the E., is the cone of *Monte di Vezza*, and between that and the town of Ischia the *Monte Campagnano*, from which an ancient stream of lava may be traced.

Passing through a narrow valley, the end of which is crossed by the aqueduct which conveys the water from Epomeo to Ischia, we reach the small village of S. Antonio, and thence in 3 m. from Barano,

ISCHIA (6497 Inhab.—Inn: *Locanda Nobile* in the Piazza), the capital of the island. It is the seat of a bishop, but it has never recovered its prosperity since the eruption of A.D. 1302. Its *Castle* (permission to enter to be obtained from the commandant), built by Alfonso I. of Aragon, stands on a lofty isolated rock of volcanic tufa and ashes. It rises out of the sea opposite the island of Vivara, and is connected with the mainland by a mole constructed on a narrow isthmus; the view from it is very fine. The town streteches along the coast from this mole as far as the Punta Molina, the termination in the sea of the lava-current of 1302.

The road which we now follow by the marina of Mandra crosses the trachyte current called the *Lava dell' Arso*, produced by the eruption of 1302. This lava, which contains a large quantity of feldspar, is still barren like the recent lavas of Vesuvius. There is no crater, properly speaking, now visible, but the point, bearing the significative name of *Le Cremate*, from which it issued, is marked by a depression in the surface, and by the vast heaps of scoriæ which surround it. The distance of this mouth from the sea is 1½ m. Francesco Lombardi and Pontanus, who have left a description of the eruption, say that it lasted two months, that many inhabitants were destroyed, and others fled to the continent. Pontanus had here a villa, of which we find a memorial in the *Acqua di Pontano*, situated in a garden supposed to have formed part of the villa. Jasolino, who describes it under the name of the "*A. del Giardino del Pontano*," extols its efficacy in cases of gravel, strangury, &c. Since his time it has fallen into disuse; the temperature is 93°.

A short distance beyond the lava current is

Bagno d'Ischia, 1 m. from Ischia. Ferdinand II. erected a villa on the heights here, and reduced the small lake, supposed to have been a volcanic crater, into a refuge harbour, in which yachts of considerable draught of water can lie. Its situation is very beautiful; on one side of its shores is the bath establishment, and a neat modern church, above which rise the gardens of the once royal villa. On the

N.E. of this little harbour are the Punta di S. Pietro, and the village of Bagno, consisting of a row of shops and fishermen's dwellings. The ascent to Monte Epomeo is easily made from here by a path between the volcanic cones of Montagnone and Monte Rotaro. There are 2 springs which constitute the *Bagno d' Ischia*, under the names of the *Acqua della Fontana* and the *Acqua del Fornello*. They rise from different sources, but are identical in their mineral characters, containing muriate of soda combined with the carbonates of soda and magnesia, and free carbonic acid gas. These are the waters to which Strabo is supposed to allude in his description of certain baths at Ischia, which were considered a cure for stone. They are highly stimulating, and are used in diseases which are complicated with atony, in sluggish ulcers, scrofulous swellings, and rheumatic affections of the joints. Their temperature varies from 131° to 138°. A bath-house has recently been erected here for the convenience of visitors. On the high ground above the lake is the fine extinct crater of *Montagnone;* and on the N.W. the *Monte Taborre*, separated by a ravine from the more ancient one of Monte Rotaro, which has been already described in the ascent of Epomeo. Monte Taborre is composed of trachytic lava, resting on a bed of clay, in which are found marine shells of some species still living in the Mediterranean. On the shore at the E. base of the *Punta della Scrofa* is the *Acqua di Castiglione*. Its temperature is 167° at its source, and from 100° to 104° in the reservoir. The sand on the shore near it is so hot that it raises the thermometer in a few minutes to 212°, and there is a hot spring in the sea itself at a short distance from the beach. The water of Castiglione is a tonic aperient, and is much used in stomach complaints caused by a languid state of the intestinal canal. The *Stufe di Castiglione*, situated on the hills above the baths, are vapour-baths which issue from orifices in the lava, at a temperature of 122° in the lower, and of 133° in the upper stufa. The *Stufe di Cacciuto* issue from the lava which flowed from Monte Taborre, and are of the same character as those of Castiglione, their temperature being 160°. The noise of the water boiling beneath the rocky surface may be distinctly heard. From the base of Monte Taborre the road descends to the Marina of Casamicciola, lined by the brickworks; or by keeping along the higher ground and passing through the Bagni di Casamicciola, the hotels can be reached without descending to the seaside.

ROUTE 145.

NAPLES TO CAMPOBASSO AND TERMOLI, BY SOLOPACA; WITH EXCURSIONS TO BOIANO AND THE TREMITI ISLANDS.

Naples to	Posts.	Kil.
Solopaca (Rail)		70
Solopaca to San Lupo	1	18
S. Lupo to Morcone	1	18
Morcone to S. Giuliano . . .	1	18
S. Giuliano to Campobasso . .	1	18
Campobasso to Campolieto . .	1½	22
Campolieto to Casacalenda . .	1½	26
Casacalenda to Vairano . . .	1½	26
Vairano to Termoli	1½	31
English m. 152 =	247	

A rly. is projected from Naples to Termoli, which will diverge from the line to Benevento at Solopaca, whence it will follow the line of the post-road to Tepino, running then to near Bojano, beyond which it will traverse the central chain of the Apennines into the upper valley of the

Biferno, to follow that river to Termoli on the Adriatic, leaving Campobasso and Larino on the rt. When completed it will form the most direct line from Naples to the eastern coasts of the kingdom.

Conveyances for Campobasso and Termoli will be found at Solopaca Station; they do the whole distance in 18 hrs.; fare 15 fr. For the route by rail as far as Solopaca see Rte. 146.

From Solopaca Stat. an ascent of 4 m. brings us to

Guardia di Sanframondi, or *Guardia del Sole* (4596 Inhab.), on a hill commanding a most extensive view of the course of the Calore and the Volturno, of the valley of Faicchio and its numerous Casali on the rt., above which rise the broken peaks of the Matese; in front is the fine group of *Taburno*, the lower slopes of which are clothed with vineyards and olive plantations, as in the days of Virgil, and the higher regions with rich pastures; but the vast forests that once clothed it have disappeared.

> Juvat Ismara Baccho
> Conserere, atque olea magnum vestire Taburnum. VIRG. *Geor.* II. 37.

> Ac velut ingenti Sila, summove Taburno,
> Cum duo conversis inimica in prælia tauri
> Frontibus incurrunt, etc.
> *Æn.* XII. 715.

The simplest plan for a tourist who does not proceed to Campobasso, but is desirous of seeing Guardia and the beautiful scenery surrounding it, and of returning to Naples the same evening, will be to start from Naples by an early train for Solopaca, and there order a light carriage to meet him at the station.

A good road of 3 m. leads from Guardia to Cerreto. We follow the upper side of the mountain to *S. Lupo*, a village where the province of *Molise*, or *Sannio*, is entered. After a tedious succession of ascents and descents, as far as the village of *Ponte Landolfo*, passed on the rt., a road branches off which leads to Lucera and Troia (Rte. 146): from here a descent brings us to the valley of the *Tamaro*, leaving 1½ m. on the l. the town of *Morcone*. The road follows the course of the Tamaro to the post-station of

Sepino. The village 3 m. off the road on the l. preserves the name of *Sæpinum*, one of the most important towns of Samnium, which offered a determined resistance to the Consul Papirius Cursor, who at last subdued it and put to the sword most of its inhab. Under Nero it received a colony and became a *municipium*. Its ruins are 2 m. N.W. of the modern village, at a place called *Altilia*. The outer wall of reticulated masonry is still perfect; its gates are flanked with square towers; there are remains of a theatre, a subterranean aqueduct, &c. On the E. gate is an inscription containing an admonition to the magistrates to protect the drovers of the flocks in their annual passage through the town, as great complaints had reached Rome of the conduct of the soldiers and inhab.; it is now illegible. This route is still followed by the shepherds in their annual migrations from the mountains of the Abruzzi to the plains of Apulia.

1 *S. Giuliano* (2369 Inhab.), on the top of a hill.

EXCURSION TO BOIANO.

[2 m. after passing the post-station of S. Giuliano a road branches off near the watershed between the Tamaro and Biferno on the l. to Boiano and Isernia, and connects the road to Campobasso and Termoli with the high road of the Abruzzi. Another, branching off on rt., leads by Jelsi and Volturara to Lucera and Foggia, and opens a communication between this mountainous district and the Apulian plains. The road on the l. leads by a winding descent into the valley of Boiano, the *Boviania lustra* of Silius Italicus (about 8 m.), through wild and gloomy scenery, broken into dark ravines, and thickly clothed with forests.

10 m. *Boiano* (5706 Inhab.), the ancient *Bovianum*, which played an important part during the contests between the Romans and the Samnites, was the last stronghold of the confederates during the Social War, and the seat of their general council after the fall of Corfinium. It stands on a rocky hill, one of the last offshoots of the Matese, which overshadows it on the S.W. so completely as to deprive it of the sun for several months in the year. Its fortifications, mentioned by Livy, are still traceable on the side of the *Tifernus* in the scanty remains of its walls of large polygonal blocks, with the smaller interstices nicely filled up. It continued as a municipium under the Empire. It was destroyed by an earthquake in 853, and has subsequently suffered severely from similar commotions. The Biferno that flows by it abounds with trout. The ascent of the Matese can be made from Boiano. The modern Boiano is supposed by some topographers to occupy the site of Bovianum Undecumanorum, and that the *Bovianum Vetus* was near Agnone, 20 m. farther north.

From Boiano the road ascends the rt. bank of the river, passes through *Cantalupo* (2590 Inhab.), and proceeds below *Pettorano* to

16 m. *Isernia.* (Rte. 143.)]

From the post-station of S. Giuliano, the road, passing by a steep ascent over barren hills, leaving the village of *Inchianiro* 1 m. on l. near the watershed between the Mediterranean and the Adriatic, proceeds to

1 CAMPOBASSO (14,090 Inhab.—Inn: *La Posta*), the capital of the province of Molise, situated in the most dreary scenery of the province. It is supposed by some geographers to mark the site of ancient *Samnium*. The cathedral is a fine building, and the ch. of St. Antonio Abate has a picture of S. Benedict, said to be by *Guercino*. The town contains a small theatre, and palaces of the provincial gentry. The ruined castle and the 5 gateways with their antique towers give it a remarkable aspect. Campobasso is the central mart for the grain trade of the province, and has a certain reputation for its cutlery.

From Campobasso the road proceeds to *Campolieto* (2274 Inhab.), and from there to

Casacalenda (6248 Inhab.), supposed to occupy the site of the ancient *Calela*, where Fabius encamped to watch Hannibal, who had taken up his winter quarters at *Gerunium*, which stood at a spot called *Gerione*, 1½ m. E. It was here that the rashness of Minucius caused an engagement in which the Roman army was nearly defeated. 6 m. farther by a very hilly road we reach

Larino (5738 Inhab., *Inn* kept by Agostino Milano), the see of a bishop and the chief town of a district, retaining the name of *Larinum*, whose extensive remains are at a short distance beyond the modern town, and near the road on the l. Its territory was traversed by the Consul Claudius on his march to the Metaurus to oppose the progress of Hasdrubal, and by Cæsar on his advance to Brundusium in pursuit of Pompey. Larinum was the birthplace of A. Cluentius, known by Cicero's oration in his behalf. The existing remains at Larino Vecchio, 1 m. N. of the modern town, on the summit of the hill of *Monterone*, consist of an amphitheatre, 2 temples, baths, of a building called *il Palazzo* (possibly the Curia), and other public and private buildings, attesting its former importance.

On leaving Larino the road descends into the plain called *il Piano di Larino*, in which is the post station of

Vairano; then crossing the Cigno torrent, and afterwards the Biferno, the large village of *Guglionesi* is seen upon the hills to the l.

Termoli, a station on the Ancona-Foggia line (see Rte. 143).

THE TREMITI ISLANDS.

These islands, the *Insulæ Diomedeæ*, known in classical mythology for the metamorphosis of the companions of Diomed into birds, are 22 m. N.E. of the promontory of Termoli. The largest of them, now *S. Domenico*, the *Insula Diomedia* of the ancients, called by Tacitus *Trimerus*, from which evidently the present name of the group is derived, was the spot selected by Augustus for the place of exile of his granddaughter Julia, the wife of Lepidus, who lingered in it for 20 years until her death. It was here that Diomed's tomb is said to have existed, and where there was a shrine to his memory. This island is remarkable for its forest of Aleppo pines (*Pinus Halepensis*). The next in size is *Caprara*, from the wild capers which grow luxuriantly upon it. The middle one, which is the smallest, called *S. Maria* or *S. Nicola*, is the place where *Paulus Warnefridus*, better known as *Paulus Diaconus*, the secretary of Desiderius, the last king of the Longobards, was exiled by Charlemagne. Charles II. erected a fortress on this island, which was so much strengthened afterwards by the Lateran canons as to resist successfully an attack of the Turkish fleet in 1567. The monastery, founded originally by the Benedictines in the 11th cent., was suppressed in 1783, and since 1797 has been used as a prison.

About 10 m. E. of Caprara is the barren and deserted island of *Pianosa*.

The Peirano-Danovaro Company's mail steamers call at these islands every Wednesday, on their way to Ancona from Naples, and every Saturday on the return voyages.]

ROUTE 146.

NAPLES TO FOGGIA BY CASERTA, TELESE [PIEDIMONTE D'ALIFE AND CAIAZZO], BENEVENTO, ARIANO [LAKE OF AMSANCTUS], CERVARO.—RAIL.

Distance, 123 m.; *time*, 5¾ to 8¼ hrs.; *trains*, 4 daily.

Travellers going N., unless they wish to pass by Florence, will find this line by Foggia and thence to Ancona the most direct and convenient. It is also the only through rly. route to the S.—Bari, Brindisi, Otranto, Taranto, &c.

Soon after leaving the Naples Stat. the line ascends, and, branching off from that to Rome on the l., it enters a tunnel of 586 yds., under the great extramural cemetery of the city, to reach the plain of the Campania, across which it runs as far as Caserta.

10 kil. *Casoria* Stat., the village on the rt.; in one of the richest districts of the Terra di Lavoro, here covered with poplars and elms supporting vines, stone-pines, and corn-fields.

4 kil. *Fratta-Grumo* Stat., between the villages of these names.

2 kil. *Sant' Antimo* Stat.

4 kil. *Aversa* Stat. (21, 176 Inhab.) Founded by the Normans in 1030. It has acquired celebrity for its lunatic asylum, the Maddalena, established by Murat, and capable of containing 500 persons. This institution was one of the earliest to throw aside restraints, and to rely on moral influences founded on the basis of occupation and amusement for the cure. The suppressed Celestine convent of San Pietro a Maiella stands on the site of the mediæval castle which was the scene of the murder, in 1345, of Andrew of Hungary, the husband of Queen Joanna I., by whose supposed connivance he was called out of his bed to receive pretended tidings of great urgency from the capital, and strangled by the conspirators in the garden of the convent. The church of *S. Lorenzo* has a handsome Lombard façade.

[About 2 miles E. of Aversa is the village of *S. Elpidio*, where some ruins still mark the site of the Oscan city of *Atella*, celebrated in the history of Roman literature for the satirical farces called the *Fabulæ Atellanæ*, which were represented in the Oscan language on the Roman stage long after Latin was the prevailing idiom. These farces are supposed to have been the prototypes of the performances in the theatre of San Carlino which are so popular in Naples at the present day; and the Neapolitan Pulcinella is regarded as the lineal descendant of the Oscan Maccus, so well known by the Pompeii paintings. The pedigree of the immortal Punch may therefore date from an antiquity more remote than Rome itself.]

The wine of Aversa, called the *Asprino*,—

> Quel d' Aversa acido Asprino
> Che non so s' è agresto, o vino.
> *Redi*—

is often prepared and sold as champagne in Italy and in the Levant.

Between this, and

9 kil. *Marcianise* Stat., the rail crosses the Canal of the Lagni, the lowest part of the plain, before reaching

6 kil. *Caserta* Junct. Stat. (for description see p. 305.) Here the line to Benevento branches off from that to Naples by Cancello on the Roman one, and, after crossing the plain near *Galasse* on the site of the Roman stat. upon the Via Appia, of *Calasse*, ascends rapidly between deep cuttings in the limestone rock the hill behind Maddaloni, during which there are splendid views over the plain, Vesuvius, &c., until it penetrates two tunnels, one of nearly half a mile long, before reaching

7 kil. *Maddaloni* Stat. (see p. 305) 1 m. from the town, at the highest point of the ridge of hills that separates the Campania from the valley of the Isclero. Leaving this stat., the fine aqueduct of Valle is seen, under the lower arches of which the rly. as well as the high road, passes before reaching

6 kil. *Valle di Maddaloni* Stat. The *Carolina Aqueduct* just mentioned, commonly called the *Ponte della Valle*, or *di Maddaloni*, conveys the water from the skirts of *Mt. Taburno* to the Royal Gardens of Caserta, along a circuitous course of 21 m. The sources of the stream are near Airola and Fizzo. The latter place was also the source of the *Aqua Julia* carried to ancient Capua. For a great part of the distance the water is conveyed by underground channels excavated on the slopes of the mountains, but in the hollows aqueducts have been constructed, the most remarkable of which is this *Ponte della Valle*, between Monte Longano and Monte Garzano. This aqueduct is justly the pride of the Neapolitans. It consists of three tiers of arches rising to the height of about 190 ft., and has a length at the summit of about 1820 ft. The lower tier has 19 arches, the middle 28, and the upper one 43. A carriage can drive along

the upper tier. This gigantic work was begun by Charles III. from the designs of *Vanvitelli*, and was completed by his successor Ferdinand I.

2 miles farther a good road of 4 m. leads on rt., parallel to the *Isclero*, to *S. Agata dei Goti*, the ancient *Saticola*, and from there another, continuing along the same stream, through a depression in the hills, to Airola and into the valley of Arpaia, by some authors supposed to represent the Furculæ Caudinæ (see p. 309).

Descending rapidly from Valle through a fertile country having high mountains on each side, we arrive at

6 kil. *Dugenta* Stat., about 1 m. from the banks of the Volturno on l. 3 m. farther the rly. reaches the Calore, and then crosses the river on an iron bridge, which it follows to

7 kil. *Amorosi* Stat. (1823 Inhab.), whence a road to Cerrito and Piedimonte d'Alife, or from

4 kil. *Telese* Stat.; on the l., and close by is the village of *Telese*, near a sulphureous spring and a small lake, dignified with the name of *Lago di Telese*. Telese is frequented in summer by the country people for its mineral waters. Close to it are the ruins of the Samnite town of *Telesia*, which was occupied by Hannibal, and afterwards retaken and destroyed by the Romans. It received a colony under Augustus, and was the birthplace of *Pontius Telesinus*, the Samnite general who joined Marius, and, after defeating Sylla, was routed and slain. In the 9th cent. Telesia suffered severely from earthquakes, and was at last totally destroyed by the Saracens.

[A road of 6 m. proceeds from Telese to *Cerreto* (6089 Inhab.), a town in the upper valley of the *Titerno*; from which, by a tolerable road of 10 m. along the foot of the Matese, through the villages of *Faicchio*, *Laudmi*, and *S. Potito*, we reach

Piedimonte d'Alife (7073 Inhab.), the chief town of a district occupying a commanding position at the foot of the Matese group of mountains. It arose on the ruins of Allifæ, and many of the principal buildings are said to be constructed with the materials of that city. The views from here command the mountain ranges of the Matese, the Tifata, and the Taburno, with the whole valley of the Volturno as far as its junction with the Calore. Its principal building is a palace of the Dukes of Laurenzana, in which is preserved a list of the chiefs of the Caetani family. The Terano torrent, which issues from a cavern in the magnificent ravine called the *Val d'Inferno*, is supposed to derive its bright and abundant waters from the Lago del Matese by subterranean channels. It supplies, with the other torrents of the valley, and turns several paper, flour, fulling, and copper rolling-mills. There are some cotton manufactures in the town, and the cultivation of the vine and olive affords an additional source of wealth to its industrious citizens. The oil is held in high repute, and one of the wines has a local celebrity under the name of the *Pellagrello*.

Piedimonte will be the best place to make the *ascent of the Matese* from. This group of mountains is nearly 70 m. in circumference, and its highest peak, *Monte Miletto*, 6745 ft. high. It formed, as it were, the centre of the ancient Samnium, five of whose principal cities, *Æsernia*, *Bovianum*, *Sæpinum*, *Telesia*, and *Allifæ*, stood at the foot of the group. A path which is practicable for mules leads over it, and is frequented in summer as the shortest communication between Piedimonte and Boiano. After passing the villages of *Castello* and *S. Gregorio*, crossing the Monte Caprarello, the path becomes much steeper till it reaches an elevated plain, surrounded by the highest peaks and clothed in summer with rich pasture. In the middle of this plain is a lake about 3 m. in circuit, in which are delicious trout; in the centre there is a wooded island. The ascent from Piedimonte will take nearly 5 hrs., and the descent about 3,

whether it be to Piedimonte, or on the N. side to Boiano.

From Piedimonte a continuous avenue of 2 m. of poplars leads to

Alife (3201 Inhab.), a deserted-looking village in a swampy hollow. It occupies the site, retains the name, and preserves considerable remains, of *Allifæ*, a city of Samnium, near which Fabius gained a decisive victory over the Samnites in B.C. 307. Remains of its ancient walls (inclosing a rectangular parallelogram) and gates, of some large thermæ, and of a theatre and an amphitheatre, still exist. From Alife a road of 9 m., along the l. bank of the Volturno, follows the line of an ancient branch of the *Via Latina*, and skirts the hills below the villages of S. Angelo and Raviscanino until it reaches the ferry over the Volturno beyond S. Angelo, from which, proceeding W. by Vairano (4000 Inhab.), it joins below Pietra the road from the Abruzzi at the *Caianello* station of the railway (Rte. 140). Another road of 11 m. leads S. to Caiazzo, and thence to Caserta. It follows the Volturno for 3 m., and then ascends along the Tella valley for 8 m. to

Caiazzo (5892 Inhab.), on a hill commanding a striking view of the surrounding country. It stands on the site, and nearly retains the name, of *Calatia*, an important town of Samnium, often noticed during the Samnite wars. It was still a considerable place under the Empire. In the market-place are several ancient inscriptions, and some remains of its massive walls. A large cistern, of ancient construction, supplies the inhab. with water; and near the high road is a tomb, supposed to be that of Atilius Calatinus, celebrated during the first Punic war as Consul; he was a native of Caiazzo.

From Caiazzo a road proceeds for 3 m. to La Scafa, where the Volturno is crossed by a ferry-boat. Thence it ascends the *Gradillo*, and passes through a wild ravine which divides the mountains Tifata and Collicola. Skirting S. Vencio, it runs through a tunnel under the pleasure-grounds, and along the park-wall to Caserta (see Exc. VI. from Naples).

A bridle-path of 6 m. leads up the valley of the Titerno from Cerreto to *Pietravoia*, on the slope of Mte. Mutria (5612 feet), one of the highest peaks of the Matese group, composed of limestone of the Neocomian or Oolitic period, which contains fossil fishes at *Pietra Roja*.]

1½ m. beyond Telese the Lake of Telese is passed on the rt., and at an equal distance farther on we reach

5 kil. *Solopaca* Stat. (4891 Inhab.), on the rt. bank of the Calore, which is here crossed by an iron bridge; the village on the opposite bank of the river. [From here branches off the post-road to Campobasso and Termoli (see Rte. 145). A rly. is projected, in the meantime *diligence* daily in 1½ hrs., through Campobasso to Termoli.] From Solopaca Stat. the rly. runs for the whole distance to Benevento along the same bank of the Calore, through a narrow valley, made under circumstances of considerable difficulty, passing by

7 kil. *S. Lorenzo Maggiore* Stat.

5 kil. *Ponte di Benevento* Stat., where there is an iron bridge over the Calore on the carriage-road from Maddaloni to Benevento, and

7 kil. *Vitulano* Stat. (2672 Inhab.). There is a ferry near this, by which the villages of Vitulano, &c. on the declivities of the *Monte Pentina*, are reached. This part of the route is very picturesque, the line changing its direction from S. to N., the carriage-road to Benevento crossing the hills on l. to avoid the bend of the river. After leaving Vitulano Stat. the picturesque villages of *Foglianese* and *Castel Pato*, remarkable for its conical limestone peak, are passed, and a short tunnel, on emerging from which we enter the plain at the end of which Benevento is seen.

8 kil. BENEVENTO Stat. (20,133 Inhab.—*Inns: Locanda di Gaëta*, in the Piazza, dirty; *Loc. di Benevento*, clean, but must dine at a restaurant; and *Loc. di Roma—Buffet* at the station, very fair, much the best place to obtain refreshment at.) A good road of ½ m., on which runs an omnibus, leads to Benevento, crossing the Calore by a handsome bridge of 6 arches erected by Pius VI., whence a newly-laid-out street passes to the Cathedral, and the Corso Vittorio Emanuele leads to the Castle and highest part of the town.

The principal objects of interest in their topographical order will be the Cathedral; the Piazza Orsini, on which is its handsome fountain; the Archbishop's Palace; the Corso, off which on the l. a narrow street leads to the Arch of Trajan; the Piazza di S. Bartolommeo with the ch. of S. Juvenalis; the Liceo, in the court of which are some ancient marbles; and the Castle. There are fine views from the road that encircles the ancient ramparts: by that on the N. side the visitor can return to the Ponte del Calore, and to the rly. stat., without re-entering the town.

Benevento occupies the site of the ancient Beneventum, one of the principal stations on the Via Appia, and is situated upon a long tertiary or gravel ridge overlooking the valley of the Calore on the N. and that of the Sabato on the S. Its position, though agreeable, is subject to a damp and uncertain climate. The walls by which it is surrounded are 2 m. in circuit, and have 8 gates; they are for the most part of the ducal and mediæval period; indeed little remains of more ancient time except the celebrated triumphal arch. The Corso, or principal street, runs along the summit of the ridge from the Cathedral to the Castle, and off it to rt. and l. branch the other streets, which, although narrow and steep, contain several fine buildings.

Beneventum was founded, according to tradition, by Diomed, or by Auson, the son of Ulysses and Circe, and was originally called *Maleventum*, but the name appears to have been changed to *Beneventum* when it was made a Roman colony, B.C. 268. Towards the close of the Republic it was one of the most important towns of Southern Italy, and during the early Cæsars next to Capua in importance. From Beneventum the two principal branches of the Via Appia diverged, the Via Trajana towards Apulia, and the more southern through Venusia to Tarentum. In its neighbourhood Pyrrhus was defeated by the Consul M. Curius, and the Carthaginian general Hanno twice routed. In the 6th cent. Benevento was the first state which assumed the rank of a Lombard duchy, and it gradually increased until it comprehended half the kingdom of Naples. In the 11th it was granted to Leo IX. by the Emperor Henry III., in exchange for the province of Bamberg, and, although at various times temporarily transferred to other masters, it had always returned to the Holy See. Now, however, it forms part of the kingdom of Italy, and is the capital of the province of the same name. Napoleon conferred the title of Prince of Benevento on Talleyrand. Benevento was an episcopal see in the earliest ages of the Church, its first bishop being St. Potimus, supposed to have been a disciple of St. Peter, A.D. 44. It was erected into an archbishopric in the 10th cent. by John XIII. If the traveller is disappointed with the rather miserable appearance of Beneventum and its inns and cafés, he may console himself for the slow march of improvement by remembering the fare and reception met with by Horace:—

Tendimus hinc recta Beneventum, ubi sedulus hospes
Pæne arsit, macros dum turdos versat in igne.
Sat. lib. i. v. 71, 72.

The Cathedral, near the entrance of the town from the station, is dedicated to St. Potimus, and must, in its origin, have been a very interesting Lombard edifice; the only portions of that style, however, still remaining are the façade and bell-tower, the interior having been completely restored in the 17th century. The round arches and stumpy columns of the front, resting on crouched human

figures, are probably of the 12th cent.: the central doors in bronze, with compartments relative to Scripture history, and with figures in relief of saints and bishops, are supposed to have been executed at Constantinople in 1150. The interior consists of a wide nave, and 2 aisles on each side, separated by white marble columns of the fluted Doric order, but evidently of the period when it was restored, although it is probable the material was derived from more ancient edifices. On each side of the entrance to the high altar are mediæval pulpits or ambones supported on columns of black granite and marble, with fanciful capitals executed by a certain Nicholaius in 1311. The columns rest on the backs of animals. The choir is raised, but there does not appear to be any crypt beneath; there are no works of art of any importance in the ch., the paintings all mediocre, and sepulchral monuments unimportant. In the treasury beyond the sacristy is a large collection of ecclesiastical vestments and church-plate. There is a small library attached.

On the walls of the square mediæval bell-tower, which is detached, are several Roman bas-reliefs,—amongst others a boar of the present domestic species of the country, adorned for sacrifice. The boar still figures in the armorial bearings of Benevento.

On one side of the Cathedral is the Piazza Orsini, with a fountain surmounted by a statue of Pope Benedict XIII.; and the Palace of the Archbishop, in the courtyard of which are some ancient sculptures and inscriptions and two fragments of Egyptian obelisks with hieroglyphics. Out of one corner of the Piazza Orsini runs a street to the Porta Rufina, which leads to Monte Sarchio or Caudium, by which probably the Via Appia entered the town. Returning to the Corso Vittorio Emanuele, where are the principal shops, a side street, *Via del Arco di Trajano*, leads on l. to

Trajan's Triumphal Arch, or *Porta Aurea*, which once spanned the Via Appia, as it now does the road to Foggia. It is the finest and best preserved of all the triumphal arches existing, superior even from its admirable details to that of Titus at Rome. It consists of a single marble arch for the roadway, each front decorated with sculptures representing the Dacian wars of the emperor and his apotheosis. The vault of the gateway is covered with square rosette panels, and its sides with tolerably preserved bas-reliefs; on each front is the beautifully cut inscription, showing that it was erected by the Roman senate and people, *fortissimo principi* Trajan, in the 7th year of his reign, A.D. 112. On each side of the dedicatory inscription are high reliefs, and below a rich double cornice. The keystones of the arch have Victories; on each side are figures, bearing standards, of the apotheosis of the Emperor, which are considered amongst the very finest specimens of Roman art which have been handed down to us.

A narrow street leads from the Porta Aurea to the Piazza del Teatro, in which stand the principal theatre (Teatro Vittorio Emanuele) and the church of *S. Juvenalis* or *Santa Sofia*. On each side of the square-headed mediæval entrance are two ancient cippolino columns with good Corinthian capitals, and over it a bas-relief of the 15th cent. of the Virgin and Child, with the two kneeling patron saints. The detached campanile is a good specimen of mediæval masonry. The cloisters of the suppressed monastery attached to it, which once rivalled Monte Casino in the riches of its archives, have a peristyle of 47 columns in the Lombard style. The well in the centre is covered with the capital of an Ionic column.

The *Ch. of the SS. Annunziata* contains rich columns and marbles, the spoils doubtless of ancient buildings.

Opening out of the opposite side of the Corso, a street leads to the College or *Liceo*, once a convent of the Jesuits. In the court are some specimens of Roman sculptures and inscriptions found about Beneventum.

At the farther extremity of the Corso, forming the highest part of the town, is the *Castle*, erected in the 12th cent.; it is now the Prefecture of the Department. In front of it was placed by Urban VIII. a marble Samnite lion of rude sculpture, which was found built into the walls of the citadel: the column on which it stands is covered with very curious arabesques. From the terrace alongside the Castle are magnificent views up the valleys of the Sabato and of the Calore, and towards Monte Sarchio.

Beyond the rly. stat. the ascent to the height of Belvedere commands some beautiful views of the valleys of the Sabato and Calore. On the N. side of the river were some remains of a Temple of Hercules, all of which have now disappeared, dedicated in the early age of Christianity to S. Marciano. Here was signed the treaty of 1156, by which Adrian IV. invested William the Bad with the kingdom of Sicily, the duchy of Apulia, the principality of Capua, and the territory of the Marca, within a year after he had conferred the imperial crown on Frederick Barbarossa.

But the memory of a far more interesting historical event is connected with the banks of the Calore—the Battle of Benevento, fought February 26, 1266, in which Manfred was defeated by Charles I. of Anjou. The personal character of Manfred, his chivalrous courage, his magnanimity, his mental accomplishments, the persecutions by which he was hunted down as a public enemy, his high station, both as the son of Frederick II. and as the champion of the Ghibeline party, all combine to give a romantic interest to his eventful career. As soon as Charles entered the kingdom, Manfred endeavoured to avert hostilities by negotiation; but Charles dismissed the ambassadors with the haughty message which Giovanni Villani has recorded: *Alles et dit moi a le Sultam de Locere o je metrai lui en enfers, o il metra moi en paradis.* The invading army crossed without opposition the Garigliano at Ceprano, which the treachery of the Count of Caserta had left unguarded, seized the fortress of Rocca d'Arce, and, having carried by storm the Castle of S. Germano, advanced by rapid marches to Benevento, where Manfred had collected his forces. The French army was drawn up on the plain of Grandella on the N. bank of the Calore. Manfred, rejecting the advantages of his position within the ramparts of Benevento, and unwilling to await the arrival of the Ghibeline allies, who were marching to his assistance, determined on an immediate attack; although the army of Charles was already suffering from a deficiency of supplies, and by a few days' delay would have been reduced to the utmost necessities. Manfred led his forces across the river. At the first charge his German troops threw the van of the French into confusion. The Saracenic archers crossed the river, and made the most fearful slaughter. The French cavalry were now brought into the field, and the battle soon became general. The Saracens were driven back; but the German cavalry supported them with such valour that the issue of the battle became doubtful. Manfred ordered his reserve of 1400 cavalry, which had not yet been engaged, to support the Germans by a charge upon the enemy, who, already fatigued, would inevitably have been defeated by their charge. At this critical moment, the Barons of Apulia, the Counts of Caserta and Acerra, and others, deserted him, and left the field with the greater part of the reserve. Manfred at once determined to perish in the battle rather than survive the loss of a kingdom. As he placed his helmet on his head, the silver eagle which formed its crest fell upon his saddle. "*Hoc est signum Dei,*" he exclaimed. "I had fastened it on with my own hands, and it is no accident which has detached it." He rushed into the thickest of the battle, without any badge to distinguish him; but his troops were already routed, and, unable to arrest their flight, Manfred fell as became the scion of an heroic race. His body was undiscovered for 3 days, when some attendants recognised it. It was carried on an ass before Charles,

who assembled the barons, his prisoners, to attest its identity. The bitter grief of Count Giordano Lancia is touchingly narrated by the contemporary historians. When the aged count beheld the body, he threw himself upon it with a loud shriek, covered it with kisses and tears, and cried out, *Ohimè, ohimè, Signor mio, Signor buono, Signor savio, chi ti ha così crudelmente tolto la vita?* The French cavaliers were so much affected by the scene that they demanded the honours of a funeral for the royal corpse. Charles refused, on the ground of the excommunication, but allowed the body to be buried in a pit at the foot of the bridge of Benevento, where every soldier of the French army placed a stone upon it. But the Archbishop of Cosenza, Bartolommeo Pignatelli, by virtue of an order from Clement IV., had the body taken up and thrown over the frontier of the kingdom, on the banks of the Rio Verde; an event commemorated by Dante, who describes also the personal appearance of Manfred:—

Biondo era e bello e di gentile aspetto.
. . . . . .
Orribil furon li peccati miei;
Ma la bontà infinita ha sì gran braccia,
Che prende ciò che si rivolve a lei.
Se 'l pastor di Cosenza ch' alla caccia
Di me fu messo per Clemente, allora
Avesse in Dio ben letta questa faccia,
L' ossa del corpo mio sarieno ancora
In co' del ponte, presso a Benevento,
Sotto la guardia della grave mora:
Or le bagna la pioggia, e muove 'l vento
Di fuor del regno, quasi lungo 'l Verde,
Ove le trasmutò a lume spento.
Purg. III. 124.

Manfred's favourite dress was green. His chief happiness was in the society of poets and troubadours.

Benevento figures in the history of Italian superstition; and traditions are current of its walnut-tree, situated in some place mysteriously unknown to mortals. Round this tree the witches of Southern Italy (the *Streghe di Benevento*) were believed to hold their nocturnal meetings.

The Calore and the Sabato unite W. of Benevento, and under the name of *Calore* join the Volturno near Campagnano, the line of rly. running parallel to it.

A bridle-path of 30 m. over steep hills and through the beds of numerous torrents leads from Benevento, through Casalbore, Monte Calvo, and Castelfranco, to Troia, following the line of the Via Trajana.

Leaving Benevento, the rly. continues to follow the rt. bank of the Calore as far as

6 kil. *Ponte Valentino* Stat., where it crosses the Tamaro, a considerable mountain-torrent descending the St. Giuliano Pass from Sepinum (Rte. 145). After passing

8 kil. *Apice* Stat. (3664 Inhab.), it crosses by 2 bridges the Ufita, from which, striking off on the l., it ascends the ravine of the Miscano, and reaches

8 kil. *Buonalbergo* Stat. (3441 Inhab.), At

6 kil. *Montecalvo* Stat. (4226 Inhab.), may be considered to commence the ascent of the central chain of the Apennines. The town of Montecalvo is seen on the high hill on the l.

2 m. beyond Montecalvo the rly. enters a series of 3 tunnels; the central one, or longest, is 2912 yards (2663 mètres) long; and just before entering it is

4 kil. *Starza* Stat., from which it takes its name. The line now continues along a steep open incline as far as

7 kil. *Ariano* Stat., about 3 m. from the city (14,347 Inhab.), which is situated on the carriage-road from Naples to Foggia, and stands upon a hill of limestone between the headwaters of the Calore and Cervaro, at an elevation of 2500 feet above the level of the sea. It is the chief town of the district. It has suffered greatly from earthquakes. Roger held a parliament here in 1140. It was stormed and plundered by the Duke de Guise and the Neapolitan mob in 1648. The S. declivity of the hill on which the city is built is hollowed out into grottos, in which large numbers of the lower orders live.

EXCURSION TO THE LAKE OF AMSANCTUS.

[From Ariano the excursion can be made to the Lake of Amsanctus; it will take about 6 hrs. The way, as far as Grottaminarda (9 m.), lies along the carriage highway between Naples and Foggia. A long and steep descent from Ariano brings us to the banks of the Ufita, before crossing which river we obtain on the l. an occasional glimpse of *Trevico* (2714 Inhab.), 9 m. off on the hills. It preserves the name and occupies the site of *Trivicus*, one of the stages of Horace's journey to Brundusium.

Incipit ex illo (*Beneventum*) montes Appulia notos
Ostentare mihi, quos torret Atabulus: et quos
Nunquam erepsemus, nisi nos vicina Trivici
Villa recepisset, lacrymoso non sine fumo;
Udos cum foliis ramos urente camino.
Sat. I. v. 77–81.

The intermediate stage between Triano and Ariano, which he mentions as bearing a name not to be pronounced in verse, is supposed to have been the *Equotuticus* of the Itineraries, but all attempts to define its position have failed. Crossing the Ufita, we reach Grottaminarda (4769 Inhab.), situated on a rising ground in the midst of vineyards and cornfields. From this place a country road of 7 m., which can be traversed on horseback or in a light cart of the country, leads to

The *Lake of Amsanctus*, now known by the local name of *Le Mofete*, a corruption of Mephitis, a divinity who had a temple on the site. The two small lakes are in a wooded valley between limestone hills, about 3 m. S.E. of *Frigento* (3735 Inhab.), a town built on the summit of a high hill. The largest lake is 160 ft. in circumference, and 6 or 7 in depth. Though the soil is highly charged with carbonic acid gas, and hot, the temperature of the lake is little above that of the surrounding atmosphere. The position of the lake in a deep crater-like valley corresponds with Virgil's description:

Est locus, Italiæ in medio sub montibus altis,
Nobilis, et fama multis memoratus in oris,
Amsancti valles; densis hunc frondibus atrum
Urget utrinque latus nemoris, medioque fragosus.
Dat sonitum saxis et torto vortice torrens.
Hic specus horrendum, et sævi spiracula Ditis
Monstrantur; ruptoque ingens Acheronte vorago
Pestiferas aperit fauces; queis condita Erinnys,
Invisum numen, terras cœlumque levabat.
Æn. VII. 563–71.

We may add a passage of Cicero, which fixes the locality of the lake in the territory of the *Hirpini*, a fact overlooked by the Roman antiquaries, who have identified Virgil's description with the Lake of *Cutiliæ* near Rieti (Rte. 142): *Quid enim? non videmus, quam sint varia terrarum genera; ex quibus et mortifera quædam pars est; ut et Amsancti in Hirpinis, et in Asia Plutonia, quæ videmus?* —*De Div.* I. 36.

The late Dr. Daubeny, who visited the spot in 1834, found the gas collected from one of the pools to consist of carbonic acid and sulphuretted hydrogen, and a small residuary quantity of air containing about 16 per cent. of oxygen and 84 of nitrogen. "The quantity of mephitic vapour," says Dr. Daubeny, "which proceeded from the lake was such as to oblige us (the wind being in the north) to take a circuit towards the east, in order not to meet the noxious blast; instances not unfrequently occurring of animals, and even men, who have imprudently ascended the ravine, being suffocated by a sudden gust of air wafted from the lake. This is the origin of the fable of the *Vado Mortale*, a particular spot in the course of the rivulet that flows from the lake, which it is said cannot be forded without death, and which has been described as having on its borders an accumulation of the whitened bones of the various animals that had perished there. No bones existed in the valley at the time I visited it, excepting of some birds, who, in crossing the valley, had been arrested on the wing by the noxious effluvia, as at the Lake of Avernus of old; neither even close to the lake, where the evolution of gas is most abundant, is there any point at all times unapproachable, for we ourselves were able to reach its edge on the side from whence the wind blew. From the quantity of gas which is continually escaping, it appears to be

throughout in a state of violent ebullition, but its temperature little, if at all, exceeded that of the surrounding atmosphere. The colour of the water is dark and muddy, from the quantity of sediment projected towards the surface, owing to the constant agitation into which the pool is thrown by the gas that rises up through it; its taste strongly bespeaks the presence of alum, which is said to render it efficacious in the cure of certain diseases of cattle. One of the guides who approached its edge filled a bottle with the water, but to have collected the gas itself would have been a perilous attempt. I can only infer, therefore, that it resembles that which issued in smaller quantity from a more inconsiderable pool within 100 yards of the spot, and which consisted mainly of carbonic acid gas. The smell, however, plainly indicated that sulphuretted hydrogen was likewise emitted at the former vent; and the consequences of the long-continued action of this gas upon the constituents of the contiguous rock was not one of the least interesting or instructive parts of the phenomena presented in this locality."

The post road to Naples continues from Grottaminarda to *Mirabella* (6285 Inhab.), passing near a place called *Le Grotte*, where some considerable ruins mark the site of *Æclanum*, a city of Samnium, in the territory of the Hirpini, on the *Via Appia*, 15 m. from Beneventum. Æclanum was taken and plundered by Sylla during the Social War. It was a flourishing place under the Empire, but was destroyed A.D. 662 by Constans II. in his wars with the Lombards. Many statues and coins have been found among its ruins.

Before reaching Mirabella, a by-road turns off to Amsanctus.

The next post station is Dentecane, a village formerly remarkable for its breed of white swine. Amsanctus can be reached from this place by way of *Gesualdo* (3857 Inhab.). A road on the rt. leads to *Montefusco*, 2 m. (2108 Inhab.), on the summit of a mountain, near which some beds of lignite have been discovered. From one the road continues by *Montimiletto* (3728 Inhab.), a town with a feudal castle of the Tocco family, and *Pratola* (2503 Inhab.), and crossing the Sabato, reaches Avellino (16 m. (See Exc. V. from Naples.)

There is a cross road from Beneventum to Amsanctus by way of *Taurasi* (2215 Inhab.), the ancient *Taurasia*, mentioned on the sepulchral urn of Scipio Barbatus, in the Vatican Museum.]

The rly. continues to ascend rapidly on leaving Ariano Stat., until after 2 m. it reaches the W. entrance of the great central tunnel or *Galleria di Ariano*, here 1643 feet above the sea. The length of this great excavation is 3518 yards, or 2 m. (3215 mètres). It continues to rise gradually towards its eastern entrance on the summit-level of the line, at *Pianerottolo*, 1789 ft. above the sea-level. This tunnel pierces the highest part of the range of the Apennines, when it attains an absolute level of 2060 ft. On emerging from the tunnel of Ariano the rly. commences the descent to the shores of the Adriatic.

10 kil. *Savignano-Greci* Stat., so called from the two villages close by. Greci was originally an Albanian settlement. Following the Cervaro,

6 kil. *Montaguto* Stat. (2159 Inhab.), below the village of that name and that of *Panni*.

Hence, following close to the l. bank of the river,

4 kil. *Orsara* Stat. (5117 Inhab.) is reached; and then, entering the province of Capitanata, and leaving the town of Bovino upon a hill on the rt., we arrive at

9 kil. *Bovino* Stat., from whence a road of 3 m. ascends to *Bovino* (7088 Inhab.), the chief town of a district, and the see of a bishop, on a high hill. The inscriptions, coins, and other remains found near it, have led to the supposition that there was on the same spot an ancient town called *Vibinum* or *Bovinum*. Bovino enjoys the

reputation of being a nursery of the brigands of this part of Italy; the Vardarellis, whose name was so much dreaded at the beginning of the present cent., were natives of the place. Bovino gives a ducal title to the head of the Guevara family, one of the wealthiest in the Neapolitan provinces.

We leave the mountains and the valley of the Cervaro at Bovino, and enter upon the great Apulian plain or *Tavoliere di Puglia* by a road as desolate as those over the Campagna of Rome.

7 kil. *Giardinetto* Stat., from which Troia lies 7 m. N. and is seen in the distance on the l. (Carriage 1½ fr., in 1½ hr., see p. 366.) Leaving on the rt. a large building called Torre Guevara, belonging to the Dukes of Bovino, a short ascent brings us to

18 kil. *Cervaro* Junct. Stat. for Ordona, Ascoli, and Candela (see Rte. 147). The vast and monotonous plain which now surrounds us is only relieved at intervals by corn-fields, and white farm-buildings, the greater part of the surface being covered with the wild caper, the wild pear, and the ferula, the stalks of which are used for making hurdles and baskets. This plain is the winter pasturage of the Neapolitan shepherds. The arrangement of the winter and summer pasturages, constituting a system which exists in the same extent nowhere out of Italy, has been described in *Introd.* § 3. In winter and in spring the plain is entirely covered with cattle, presenting a very singular and striking scene, which is scarcely exceeded in interest by the appearance of the line of march during the migrations into the Abruzzi at the end of May. Whole families of shepherds, and very often the proprietors likewise, accompany their flocks. The cattle are protected by the fine white Abruzzi dogs, which are very large and fierce. Among the numerous dishes made with milk may be mentioned the *Giuncata*, as favourite a dish in Apulia as the *Ricotta* of the Campagna of Rome, and little inferior to the *Junket* of Devonshire. The *Tavoliere* is about 80 m. long and 30 broad. With the exception of a few small portions, it belonged, till very recently, to the Crown. It was laid out entirely in pasture, and the *Locati*, or leaseholders, were not allowed to cultivate it. Now, however, the leaseholders may become freeholders and cultivate their holding, and the effects of this change are already visible in the spread of cultivation. The deposits of which this plain is composed indicate that, at a comparatively recent period, it was covered by the sea, forming a gulf surrounded on the W., the S., and the S.E. by the range of the Apennines, and having on the N.E. the imposing mass of Mons Garganus, which must then have formed an island.

8 kil. FOGGIA Junct. Stat., 8 min. from the town (very fair *restaurant* at the stat.), 38,138 Inhab. Inns: *H. Central* (and *restaurant*) at the entrance to the town; *H. Roma* (with *restaurant*), good. A well-built city, and one of the most populous and richest in the kingdom: it is the capital of the province of *Capitanata*, a name derived from *Catapan*, the title of the viceroys appointed by the Eastern emperors to govern Apulia. It is supposed to have sprung from the ruins of *Arpi* or *Argyripa*, an important city, traces of whose walls can still be seen at a spot called *Arpi*, 5 m. N. of the modern town. Arpi opened its gates to Hannibal after the battle of Cannæ, but B.C. 213 was surrendered by the inhabitants to Fabius Maximus. Virgil commemorates it as having been founded by Diomed:—

Vidimus, o cives, Diomedem Argivaque castra,
Atque, iter emensi, casus superavimus omnes;
Contigimusque manum quâ concidit Ilia tellus.
Ille urbem Argyripam, patriæ cognomine gentis,
Victor Gargani condebat Iapygis arvis.
Æn. XI. 243.

Some of the streets of the city are wide, and contain handsome houses and good shops. There is a large theatre, a new Campo Santo, a public library, and a promenade.

The principal church (Sta. Maria) originally Norman, and enriched by Count Roger, and by successive Norman princes, was much injured by an

earthquake in 1731, when the upper part of it was rebuilt in a different style. Manfred was crowned in it in 1258. In 1797 Francis I., then Duke of Calabria, having been married in it to his first wife, Maria Clementina of Austria, the ch. was dignified with the title of *Cappella Palatina*. It has a local celebrity for a miraculous image of the Virgin, presented to it by Count Roger.

Foggia was one of the favourite residences of the Emperor Frederick II., one of the gateways of whose palace still exists in the Sta. dei Mercanti; it is surmounted by an arch resting on eagles; according to the inscription it was erected in 1223. His third wife, Isabella of England, the daughter of King John, died in it. He also constructed a famous well, still called *Il Pozzo dell' Imperatore*. Under the city walls his son Manfred defeated the legate of Alexander IV., and compelled him to sue for peace. Charles I. and his son Philip died in the fortified palace which he erected in the city. Ferdinand I. of Aragon convened at Foggia the great parliament of barons and prelates to arrange the crusade against the Turks after their occupation of Otranto. One of the principal fairs of the kingdom is held at Foggia in the month of May.

Foggia is a great rly. centre: from it diverge lines to Naples; to Ancona, and the north; to Brindisi and Otranto; to Taranto and Southern Calabria; and a short line to Candela.

A few days may be usefully spent at Foggia in the early spring, and the following interesting excursions made from it:—

EXCURSIONS TO TROJA, LUCERA, SANSEVERO, MANFREDONIA, AND MONTE S. ANGELO.

I. *Troja* (6337 Inhab.; *Inn*, small and indifferent), 19 m. from Foggia along a bad road: the nearest rly. stat. is *Giardinetto*, see above. It is an episcopal city, situated on a conical hill overlooking the plain. It was founded by one of the Greek Catapans in the 11th cent., on the ruins of the ancient *Æcæ*, which joined the Carthaginians after the battle of Cannæ, but was recovered by Fabius Maximus. The interior of the *Cathedral* retains some traces of the architecture of the Lower Empire. The bronze doors are interesting; they were executed for Bp. William II. in 1119 by Oderisius of *Beneventum*; they were restored as we now see them in 1573. The ambo from the ruined ch. of S. Basilio dates from 1169. Troja has witnessed three great battles. The first in 1254, between the army of Innocent IV., commanded by the Cardinal di S. Eustachio, the papal legate, and Manfred, whose victory was so complete that it is said to have induced the Pope to appeal to Charles of Anjou, and to have caused him shortly afterwards to die of grief. In the second battle, fought in 1441, on the plain between the city and Bovino, Alfonso I. in person defeated the army of René d' Anjou, under Sforza and Sanseverino, and completed his victory by sacking Biccari, 4 m. N.W. of Troia. The third battle was fought upon the same plain in 1462, between Ferdinand I. of Aragon and the Duke of Anjou, who claimed the throne as the son and heir of *René*. Ferdinand commanded in person, and defeated the Angevine army with great loss. From Troia the road proceeds, 12 m. farther S.W., to the *Taverna delle Tre Fontane*; from which, when finished, it will pass by Casalbore and S. Giorgio della Molinara, and join the road of Campobasso near Ponte Landolfo.

II. LUCERA (14,014 Inhab.—Inn: *Locanda d'Italia*), 9 m. from Foggia, along a good road; *omnibus* daily in 1½ hr., 1½ fr. Railway projected. This episcopal city is situated on a steep and commanding eminence, overlooking the plain, and enjoying a pure and healthy atmosphere. It is surrounded by walls with 5 gateways. *Luceria* was one of the most ancient and important cities of Apulia, by the Greek tradition numbered among the cities founded by Diomed, though it would rather seem to have been an Oscan town. It first

pears in history during the second mnite war. Papirius Cursor be-eged, and after an obstinate resist-ce took it in B.C. 320. It played an portant part during the second Punic ar. It was still flourishing in the h cent., when Paulus Diaconus enu-erated it among *urbes satis opulentas;* ut was taken from the Longobards and estroyed by Constans II. in A.D. 663; fter which it remained in ruins until estored in 1239 by Frederick II., as residence for his Sicilian Saracens, art of whom were stationed here, and art at Nocera. Frederick gave the aracens permission to enjoy free exer-ise of their religion; the Christian nhabitants were compelled to reside utside the walls, where their ch., he Madonna della Spica, is still stand-ng. The emperor himself selected Lucera as his own residence, and con-tructed a subterranean passage from he castle to the town. The old streets f Lucera are narrow, but the modern uarter has an imposing appearance.

The Bishop's Palace is considered he finest building in the province. The *Cathedral* was converted by the Sara-cens into a mosque, but preserves no traces of Moorish architecture. The exterior presents several Gothic features, especially the three portals of the façade. The interior is also Gothic, and has been little changed; it contains 13 columns of verde antique, found under the edifice, and supposed to have be-longed to an ancient Temple. The pulpit is ornamented with Greek mo-saics.

The *Castle*, called the Citadel of the Saracens, ¼ m. from the town, from which it is separated by a ditch and drawbridge, occupies the site of the ancient citadel; but it must be almost entirely attributed to Frederick II., except the large square tower in the centre, which is regarded as a Roman work. Though in ruins, it is still an imposing pile, and scarcely surpassed in extent by any similar building in Italy. It appears to have been intended to contain a second city within its fortified area. Two of the towers flanking the E. front are circular; the largest is remarkable for the regularity of its masonry, and the smaller is used as a telegraph station. In the area there were formerly apartments for the sove-reign; a mosque, and large cisterns to supply the garrison with water. At the N.E. angle is what may be called the keep, having vaulted corridors in two stories. Near here is the entrance to the fortified area, ruins of a draw-bridge, &c. Coins, portions of Sara-cenic armour, and several Roman in-scriptions, &c., have been discovered at different times within the walls.

Manfred, at the commencement of his career, when he incurred the dis-pleasure of the Pope for the overthrow and death of Borrello d'Agnone, in 1254, was compelled to fly for safety to the Saracens at Lucera. He quit-ted Acerra at night, and with some followers reached Venosa, which he left the next night accompanied by a few attendants, among whom was Nicolò di Jamsilla, who has left an account of the journey. After his de-parture, a storm of rain came on which obscured the road, so that the party would have been lost in the wastes of Capitanata, if they had not been joined by some huntsmen of Frederick II. as guides. Drenched to the skin, Manfred found shelter at Palazzo d'Ascoli, a deserted hunting château of his father's, still standing on the l. bank of the Carapelle; here they rested and dried their clothes before what the prince called a royal fire, the only thing at that time, says one of his historians, which remained to him of royalty. On the following morning they proceeded to Lucera. As they approached the castle, the enthusiasm of the Saracens was unbounded; but the Governor Mar-chisio had possession of the keys, and was known to be opposed to Manfred. A Saracen soldier pointed out a sewer below the gate; Manfred leapt from his horse, threw himself into the gutter, and was in the act of entering, when the garrison rushed upon the gate and burst it open by main force. They replaced Manfred on his horse, and led him into the city with every demonstra-tion of attachment. After the battle of Benevento, the widow and children of Manfred took refuge in the castle for

a short time. In 1269 Charles expelled the few Saracens who survived the battle and were unwilling to embrace Christianity, and converted their mosque into the Cathedral.

6 m. from Lucera, and within view of the town, on the rt. of the road from S. Severo, are the ruins of *Castel Fiorentino*, in which Frederick II. expired, Dec. 13, 1250, in the 56th year of his brilliant but turbulent career, after a reign of 31 years as Emperor, 38 as King of Germany, and 52 as King of the Two Sicilies. The Emperor, like his son Manfred, was a believer in astrology, and it is said that in consequence of a prediction that he would die in the Florentine territory, he never entered Florence, believing that the terms of the prophecy could only apply to the Tuscan capital. As soon, however, as he fell ill at Castel Fiorentino, he patiently submitted to his fate, and regarded his approaching death as the fulfilment of the prediction. Castel Fiorentino is situated upon the summit of a low hill: the few remaining ruins are in the Gothic style.

The neighbourhood of Lucera still maintains the celebrity for its wool which it possessed in the days of Horace,—

> Te lanæ prope nobilem
> Tonsæ Luceriam, non citharæ, decent.
> HOR. *Carm.* III. 15.

III. *San Severo*, 12 m. from Foggia by road, and 17 by rail (see Rte. 143, p. 62).

IV. A dusty road of 24 m., through corn-fields and pasture-lands, leads over the plain from Foggia to Manfredonia, at the southern foot of Monte Gargano. (Diligence in 4½ hrs.; fare, 3 fr. Railway projected.) After crossing the Candelaro, by following a path on the l., which shortens the distance, the traveller will have an opportunity of seeing the ruined monastery of *S. Leonardo*, an establishment of the Teutonic order, founded in 1223 by Frederic II., and by Herman of Salza, grand master of the order. The ch. is tolerably well preserved, and its exterior exhibits a very elaborate example of the Saracenic style. 2½ m. before reaching Manfredonia we pass on the rt. the *Madonna di Siponto*, a ch. on the edge of a marsh, occupying the site of ancient *Sipontum*, one of the colonies founded by Diomed. This ch., which was the ancient cathedral, is highly ornamented outside, with an elegant porch. The crypt is very fine, with 2 apses and 20 granite columns. There is a curious old Byzantine picture of the Virgin. In the neighbourhood are some catacombs. Sipontum was called Σηπιοῦντος by the Greeks, on account of the vast quantity of cuttle-fish which were found in the adjoining part of the Adriatic. It was tolerably perfect in the 4th cent.; but it was ruined during the Gothic invasion. Excavations commenced in 1877 have already brought to light the fine portico of a temple, with houses about 20 ft. below the present cultivated soil, and a large necropolis.

Manfredonia (7938 Inhab. *Inn: Loc. di Donna Peppina*, small, but tolerable), an archiepiscopal see, has wide and regular streets, with large, though often unfinished houses. It is walled on all sides, and its port is commanded by a strong castle. The town was founded by Manfred in 1266, and built chiefly from the ruins of Sipontum. It was nearly destroyed by the Turks in 1620. Though subject to malaria, its inhabitants are characterised by their industry and cleanliness. In the cathedral there is one of the largest bells in Italy, which Manfred caused to be cast for his new city.

The Peirano-Danovaro Company's steamers carrying the mails call at Manfredonia on alternate Wednesdays in going from Naples to Ancona, and on alternate Saturdays in returning.

[From Manfredonia, a *via naturale* of 38 m., practicable for the light conveyances of the country, leads along the seashore to Barletta. On leaving Manfredonia it passes on the rt. a brackish lake, called *Pantano Salso*, at the junction of the Candelaro and

Cervaro rivers, crosses the *Carapelle* by a ferry, traverses the small village of *Zapponeta*, and skirts for several m. the *Lago di Salpi*, running along the narrow bank of sand which separates it from the Adriatic. On the S.W. shore of this lake are the ruins of the ancient *Salapia*, which, after being taken by Hannibal, was surrendered by one of its chiefs, Blattius, to Marcellus, with the loss of 1500 Numidian cavalry. After the death of Marcellus in an ambuscade, Hannibal tried in vain, by using his seal, to obtain admission into Salapia. The road skirts the *Reali Saline* at the S.E. entry of the lake, the largest salt-works in the kingdom. 1 m. inland from here is the town of *Casaltrinità*, near the rly. stat. of Trinitapoli. 6 m. from Saline, and after crossing the Ofanto, the road proceeds to Barletta.]

V. Manfredonia will be the most convenient point from which an excursion to MONTE GARGANO can be made, a group of mountains quite detached from the chain of the Apennines, and whose highest peak attains an elevation of 5120 ft. It contains extensive alabaster quarries, which have never been fully brought into use. It still retains a name familiar to the scholar, but has been stripped of its once dense forests of oak:

aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni.—HOR. *Carm.* II. 9.

Garganum mugire putes nemus, aut mare Tuscum. *Epist.* II. 1, 202.

A road (11 m.) from Manfredonia, after passing for the first 3 m. through a succession of orange gardens, leads by a continuous and steep ascent of 3 m. to

Monte Santangelo (17,242 Inhab.), on a lofty hill (2380 ft.), forming one of the spurs of the Gargano, and containing a fine castle with ruined battlements, and many picturesque old houses. The whole group of the Gargano is often called *Monte S. Angelo* from this town, which is famous for its *Sanctuary*, dedicated to the favourite saint of the Norman conquerors, St. Michael, who was seen here in 491, according to the legend, by S. Laurentius, Archbishop of Sipontum. On the 8th of May, and for many days previously, the town and mountain are crowded with devotees, who come from every part of the kingdom to celebrate the festa of St. Michael. The endless varieties of costume, and the strange appearance of the mountaineers, afford an ample field for the pencil of the artist. As they ascend the mountain, bareheaded, each party joins in the hymn to the saint; and the effect of their simple but pleasing melody increases the remarkable character of the scene.

The doors of the sanctuary were executed at Constantinople, and presented by the Pantaleone family of Amalfi in 1075.

The cave where the vision took place is entered by an arch over which are inscribed the words, *Hic locus est terribilis, hæc est Domus Dei.* "A winding flight of above fifty steps, hewn in the rock," says Mr. Craven, "and portioned into divisions of eight to each, leads down to the sanctuary; the vault and sides are faced with stone regularly cut, but large masses of rock intervene. The daylight is faintly admitted through occasional apertures, and gradually diminishes as one descends; above the last step, however, a long narrow fissure, apparently the work of nature, throws a dim but sufficient light on the interior of the holy crypt, and at the same time opens to the eye a view of the monastery itself, seated on the impending rock at an immense height above, and rearing its pinnacles in the outward blaze of day... The cave which was the scene of the miracle, and which is entered next, is low, but of considerable extent, branching out into various recesses on different levels, so that steps are frequent, and the surface is rugged, irregular, and very slippery, from the constant dripping of the vaults.... A few glass lamps, suspended from the rock, which have replaced the silver ones of richer times, cast a faint glimmer of uncertain light, as insufficient to guide the stranger's footsteps as it is service-

able to the general effect of the scene. Three chapels, and the choir in particular, are more illuminated. Of the former, the principal is dedicated to the patron saint, and contains his image, about half the size of life, bedizened with silk drapery, flimsy tinsel, and flaxen curls; the second is noted for a small cistern, called *il Pozzillo*, from which some most limpid and cool water is distributed in a little silver bucket to all the visitors; the third chapel is sacred to the Madonna, and offers nothing remarkable."

On leaving Monte Santangelo we may return to Foggia by a road which leads along the mountain to *S. Giovanni Rotondo* (7745 Inhab.), passing on the rt. two small lakes, and then, descending into the plain, joins that from Foggia to Manfredonia near the Candelaro.

4 m. E. of Monte Santangelo, on the slope of the Gargano to the seashore, is the village and tower of *Mattinata*, which nearly retains the name and is supposed to mark the site of the *Mons Matinus*, famous for its honey:

> Ego, apis Matinæ
> More modoque,
> Grata carpentis thyma per laborem
> Plurimum, circa nemus uvidique
> Tiburis ripas, operosa parvus
> Carmina fingo.—Hor. *Carm.* iv. 2.

The shore of Mattinata is also memorable as the spot where Archytas of Tarentum was shipwrecked:

> Te maris et terræ numeroque carentis arenæ
> Mensorem, cohibent, Archyta,
> Pulveris exigui prope littus parva Matinum
> Munera; nec quidquam tibi prodest
> Aërias tentâsse domos, animoque rotundum
> Percurrisse polum, morituro.
> * * * * * *
> At tu, nauta, vagæ ne parce malignus arenæ
> Ossibus et capiti inhumato
> Particulam dare.—Hor. *Carm.* i. 28.

Some antiquaries, however, identify the *Littus Matinum* with Matino near Gallipoli.

6 m. E. of Mattinata, on the seashore, in the midst of orange-groves, is the thriving town of *Viesti* (6595 Inhab.), where the mail steamers call every Wednesday in going from Naples to Ancona, and every Saturday in returning. Viesti was the birthplace of Pietro Giannone, the historian.

ROUTE 147.

FOGGIA TO CANDELA, BY ORDONA AND ASCOLI.—RAIL.

Distance 24 m.; *time* 1¼ hr.; *trains*, 2 daily.

This line follows the western part of the Apulian plain, nearer to the chain of the Apennines, and is the most direct mode of reaching Melfi, Venosa &c.

9 kil. *Cervaro* Stat., on the l. bank of the river of the same name, the junct. stat. for the Benevento and Naples line, which from here follows the Cervaro to its source.

10 kil. *Ordona* Stat., close to Orta (5434 Inhab.). Ordona is beyond the Carapella torrent, one of the streams descending from the Apennines to the Adriatic. Some houses grouped near Ordona, on a rising ground, are the remains of *Herdonia*, a city on the Via *Appia*.

> Obscura incultis Berdonia misit ab agris.
> Sil. Ital. viii. 569.

Hannibal, after defeating in its neighbourhood two Roman armies—the 1st B.C. 212, under Fulvius Flaccus, and the 2nd B.C. 210, under Fulvius Centumulus—destroyed the city and removed its inhabitants to Metapontum and Thurii.

12 kil. *Ascoli* Stat. (6275 Inhab. :n : Roma); the town is situated on hill on the border of the Apulian ain, about 1 m. from the rly., on bank of the Carapella. It nearly :cupies the site and retains the name *Asculum Apulum*, situated on a ranch of the *Via Appia*, which led om Canusium to Beneventum. A reat battle between Pyrrhus and the :omans was fought in its neighbour- ood B.C. 269. Considerable remains f the ancient city are still visible out- ide the modern walls. From Ascoli *via naturale* of 18 m., crossing the)fanto, leads to Melfi (Rte. 151).

From here the rly. continues to run parallel to the Carapella as far as

8 kil. *Candela* Stat. (5690 Inhab.), lso a town on the borders of the Apulian plain and Apennines, near he upper source of the Carapella. Here the rly. for the present ends, and from here run roads to Melfi, Venosa, and Lavello, the distance to the former being about 15 m. Candela is situated about 4 m. from the river Ofanto.

ROUTE 148.

FOGGIA TO OTRANTO, BY BARLETTA, BARI, BRINDISI, AND LECCE—RAIL.

Distance 199 m.; *time* 3 trains daily to Brindisi, in 4½ to 6½ hrs.; 1 train daily to Otranto, in 10½ hrs.

This forms the continuation of the Great Adriatic line of rly. to the extremity of the most south-eastern point of the peninsula; and there is one express train daily from *Bologna to Brindisi*, performing the journey of 472 m. in 19 hrs., stopping at all the principal stations. The Sunday express, with mails for India, takes 15 hrs.

Foggia is described in Route 146.

The rly., for Bari, traverses a plain of pasturage; leaving on the rt., after crossing the Cervaro, the ch. of the *Madonna dell' Incoronata* on the opposite bank, containing a miraculous picture of the Virgin, said to have been found in a tree near this spot; and, 4 m. after passing the Carapella river, reaches

20 kil. *Ortanova* Stat., at some distance from the town of Orta on rt. Continuing across the plain, during which there are fine views of Ordona and Ascoli, and farther S. of the lofty cone of Monte Vulture, and of the hills of Venosa, we reach

15 kil. *Cerignola* Stat., near the river, 4 m. from the town (25,131 Inhab.; Inn, *Il Leone*, indifferent), a well-built city, supposed to be on the site of *Ceraunilia*, on a rising ground, commanding an extensive view of the surrounding country, which appears like one vast corn-field without a tree to break its monotony. On the 28th April, 1503, Gonsalvo de Cordova gained near Cerignola a victory over the army of the Duke de Nemours, which established the supremacy of Ferdinand the Catholic, and reduced the kingdom of Naples to a Spanish province. The battle began late in the evening, contrary to the judgment of the Duke, who was hurried on by the impetuosity of his generals. In half an hour the French army was routed, with a loss of nearly 4000 men, among whom was the Duke de Nemours himself. In the ch., on the E. of the town, is an inscription recording this victory. In the principal street of Cerignola is a Roman *milliarium*, recording that Trajan made the road from Beneventum to Brundusium. The distance marked upon it is LXXXI from the latter place.

[From Ceriguola, a more inland carriage-road runs along the base of the hills through, 10 m., Canosa and Ruvo to Bari, crossing, at the 6th m., the Ofanto, the ancient *Aufidus*, the last river of any consequence between Manfredonia and Taranto, a coast-line of nearly 300 m. It divides the province of Capitanata from that of the Terra di Bari. This rapid stream, celebrated for its connection with the battle of Cannæ, is also commemorated by Horace:—

Dicar, quà violens obstrepit Aufidus,
Et quà pauper aquæ Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Æolium carmen ad Italos,
Deduxisse modos.—HOR. *Carm.* III. 30.

Sic tauriformis volvitur Aufidus,
Qui regna Dauni præfluit Appuli
Quum sævit, horrendamque cultis
Diluviem meditatur agris.
HOR. *Carm.* IV. 14.

2 m. after crossing the river we pass a gateway, sometimes called a triumphal arch, of ancient Canusium, and ascend to

CANOSA (14,905 Inhab. Inn: *Alb. Genghi*, indifferent), situated on the slopes of a hill crowned with the ruins of a feudal castle. It occupies the site of ancient *Canusium*, mentioned by Horace in the journey to Brundusium:—

sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator:
Nam Canusi lapidosus, aquæ non ditior urna:
Qui locus a forti Diomede est conditus olim.
HOR. *Sat.* I. 5. 89.

The traveller will have occasion to remark at Canosa the same gritty quality of the bread as noticed by Horace 19 centuries ago, which arises from the soft stone which forms the millstones with which the grain is ground.

Canusium gave hospitality to the remnants of the Roman army after their defeat at Cannæ, and Hannibal never succeeded in making himself master of it. The Romans called the citizens of ...um *Bilingues*, because, being ...ngaged in the manufacture of woollen cloths, they spoke the Greek language of their ancestors and the Latin of their neighbours with whom they traded. The mule-drivers of the city were the most expert in Italy, and were always selected by Nero as his charioteers. The principal ch. of Canosa, dedicated to S. Sabinus, is remarkable for its small clusters of cupolas resembling a Turkish mosque; the interior contains an ancient pulpit and a remarkable sculptured episcopal chair in marble, supported by rudely sculptured elephants, some granite columns with Roman capitals, and six others of verde antique, 18 ft. high. In a court adjoining the ch. is the TOMB OF BOHEMOND, Prince of Antioch, the son of Robert Guiscard, who died in 1102, and one of the heroes of Tasso:

Ma 'l gran nemico mio tra queste squadre
Già riveder non posso; e pur vi guato:
Io dico Boemondo, il micidiale
Distruggitor del sangue mio reale.
Ger. Lib. III. 63.

It is built of white marble, surmounted by an octagonal cupola, with bronze doors covered with sculptures in 2 compartments, arabesques, and inscriptions in Latin verse; in the interior is the marble sarcophagus in which the body is deposited. It has never been ascertained whether the hero of Durazzo and Larissa died here, or at sea on his return from the first crusade. The inscription on these doors states that his remains are here interred:—

Guiscardi coniux, Aberarda, hac conditur arca;
Si genitum quæris, hunc Canusinum habet.

This inscription is repeated on the tomb of his mother Aberarda at Venosa. His death took place in 1111.

The principal antiquities of Canusium are the remains of a triumphal arch supposed to have been dedicated to Trajan on the side of the Ofanto, the ruins of an amphitheatre, numerous tombs excavated in the soft tufaceous rock in its neighbourhood, in which a great many vases, gold ornaments, and small bronzes have been found. The ruins of the Roman town extend

for a considerable distance round the modern one. The vases, only equalled in size by those of Ruvo, are of a coarser style of painting than those of Nola. Numerous inscriptions have also been found. There was a collection of Italo-Greek vases and jewellery in the Casa Bianca.

Canosa suffered severely from the earthquake of August 14, 1851.

From Canosa a carriage-road of 9 m. leads to *Minervino* (13,844 Inhab.), situated on the slope of low hills called *Murgie di Minervino*, and supposed to mark the site of *Lucus Minervæ*. It is surrounded by massive walls and towers, surmounted by a baronial castle. Minervino gave the title of Count to Giovanni Pipino, who figures conspicuously in the history of Cola di Rienzo, and was executed at Altamura as a rebel in the reign of Joanna I. A road of 6 m. leads from Minervino to *Spinazzola* (10,078 Inhab.), whence a *via naturale* of 18 m. to Gravina (Rte. 153). From Spinazzola we can proceed to *Lavello*, 12 m., and from there by a good road to Melfi (Rte. 151). For excursions to *Andria*, &c., see p. 378.

About 6 m. N. of Canosa, a few remains on the rt. bank of the Ofanto mark the site of CANNÆ, *ignobilis Apuliæ vicus;* but the precise spot of the great battle has been the subject of much question. Both Polybius and Livy tell us that the Carthaginians faced the N., with their l. wing resting on the river, whilst the Romans faced the S., with their cavalry, forming the rt. wing, resting on the river and opposing the l. wing of the enemy:—*In dextro cornu, id erat flumini propius, Romanos equites locant. . . . Gallos Hispanosque equites prope ripam, lævo in cornu, adversus Romanum equitatum.*—Liv. xxii. 44–46. Livy adds that by this disposition the Carthaginians had their backs turned to the *Vulturnus*, a wind which drove clouds of dust into the face of the Romans. Most of the local topographers, followed by Arnold, have therefore placed the field of battle on the S. side of the river, which running nearly from S.W. to N.E., would cause the Romans to face the S., whilst leaning with their rt. wing on the river. But Swinburne and Vaudoncourt, followed by Niebuhr, comparing the position of the army with the previous movements made by the Roman Consuls, place the scene of action on the N. side, at a spot nearly opposite the remains of Cannæ, where the river, by a sudden turn southwards, would cause the Romans to face the S., whilst leaning with the rt. wing on its banks. This conclusion is supported by the fact that the Vulturnus is undoubtedly the modern *Scirocco*, which blows from the S.E. A small rivulet is supposed to be the *Vergellus*, over which, according to Florus, Hannibal erected a bridge of human bodies; and the name *Pezza di Sangue*, field of blood, given to a portion of the plain by the peasants, is brought as an additional traditional proof.

The latter name, however, may more likely have a less remote origin; for in 1019 *Cannæ* was the scene of a battle in which the Apulians, assisted by the Longobards, and led by the Norman Drengot, who had arrived in Italy 3 years before, endeavoured to throw off the yoke of the Eastern emperors. They were defeated by the imperial forces under the Catapan Bolanus, and with such effect that out of 250 Normans only 10 survived. Drengot then offered his sword to the princes of Capua and Salerno, while Melo of Bari, the leader of the Apulians, appealed to Henry II., who marched an army against the Greeks. In 1083 Robert Guiscard besieged Cannæ, which had rebelled against him during his absence in Greece, captured it after a siege of 2 months, and utterly destroyed it. From that time no attempt appears to have been made to reoccupy the site. In 1201 another battle was fought on the plains of Cannæ between the Papal and imperial forces and the rebellious barons headed by the archbishop of Palermo, who had taken advantage of the infancy of Frederick II. to attempt to overthrow his authority. Innocent

III., however, determined to defend the dominions of the young emperor, and sent an army under Walter de Brienne against the insurgents, which was cut to pieces.

On leaving Canosa, after a gentle ascent from which there is an extensive view, we leave the road to Andria on the rt., and proceed over a level country, partly covered with olive plantations and vineyards, to rejoin the rly. at Trinitapoli Stat.]

From Cerignola the rly. takes a more easterly direction than the carriage-road, and a more direct line to Barletta, passing

17 kil. *Trinitapoli* Stat. (6662 Inhab.), near the extremity of the *Lake of Salpi*, and crossing the Ofanto 5 m. before reaching

16 kil. BARLETTA Stat. (28,163 Inhab. —Inn: *Locanda Fieramosca*,) a fine town, the capital of a district, and supposed to occupy the site of a Greek town called *Barduli* (?). It is delightfully situated on the seashore, contains many handsome houses, and is surrounded by walls and towers. Barletta has a good harbour, partly formed and protected by a mole, and maintains a considerable commerce with Greece and the Ionian Islands. In one of the principal streets leading to the harbour was the palace of the *Della Marra*, which still preserves its fine façade. The gateway leading to the harbour is of unusual magnitude and magnificence. The castle was formerly one of the three strongest fortresses of Italy. The principal ch. has a lofty steeple and an elegant façade. A Latin inscription records the coronation of Ferdinand of Aragon within its walls. In the piazza near the ch. of S. Stefano is a *Colossal Bronze Statue* 15 ft. high, supposed to represent the Emp. Heraclius, or, according to others, Theodosius, and to have been wrecked on the coast during its passage in a Venetian galley, as an offering to the sanctuary of Monte S. Angelo. There is a good theatre here. In 1259 Manfred held at Barletta the first tournament seen in this part of Europe, in honour of the visit of Baldwin II., the last Latin Emperor of Constantinople. During the contests of Louis XII. and Ferdinand the Catholic arising out of the Partition Treaty, Barletta was occupied by Gonsalvo de Cordova, who was besieged there in 1502 by the Duke de Nemours. Both generals were unwilling to give battle, and the troops as well as the officers were soon weary of inaction. The cavalry of both armies was composed of the *élite* of a brave and chivalrous nobility; and the French having offended the Italians who were in the Spanish ranks, it was determined to decide the claim to superiority between French and Italians by tournament. Thirteen cavaliers were chosen from each side. Among the French champions were Guy de la Mothe, Charles de Torgues, and Jacques de la Fontaine; among the Italians were Ettore Fieramosca, Romanello da Forlì, and Fanfulla da Lodi. The Venetians, who then occupied Trani, and were considered to be a neutral party, were appointed to arrange the lists and appoint the judges. Prospero Colonna was appointed second for the Italians, and Bayard, the "chevalier sans peur et sans reproche," for the French. The spot selected for the tournament was between Andria and Corato, near the place now called *Epitaffio*, where a monument has been erected. At the first shock seven of the French champions were overthrown; but the others defended themselves with such bravery, that after a combat of 6 hrs. the judges separated the combatants, and declared it a drawn battle.

There is a diligence 3 times a week between Barletta and Melfi in 10 hrs., passing by Canosa, Lavello, Barile, and Rapolla, corresponding with another from Melfi to Naples, by Potenza, Auletta, Eboli. From Barletta excursions can be made to Canosa (p. 372; diligence 3 times a week in 2 hrs., fare 2 frs.); and to Andria (p. 378; diligence twice a day in 1 hr., fare ½ fr.).

The rly. along the shore between Barletta and Bari, passing through vine-

yards and olive and almond plantations, is one of the most pleasing on the E. coast of Italy; but its attractions are due more to the general air of civilisation, and the high cultivation of the country, than to any remarkable features of natural beauty. The numerous conical towers or huts, called *Specchie*, which are seen in the vineyards, are constructed of the stones picked off the fields, to contain the implements of the husbandman, and afford him shelter in bad weather. On the rt. are numerous towns, forming a long line, communicating with each other by a road running parallel to the line of the Adriatic.

13 kil. TRANI Stat. (25,000 Inhab.—Inns: *Locanda del Risorgimento*, *Alb. d' Italia*, said now to be the best; *Alb. della Stella*; *Alb. dell' Annunziata*), the seat of an archbishop, and of the law courts of the province of Bari, and of the Courts of Appeal for both the provinces of Bari and Lecce, is a well-built town, surrounded by crumbling walls, partly built by Frederick II. The port has a circular harbour, with good quays. It was constructed by the Venetians during their short occupation of Trani at the end of the 15th, and repaired by Charles III. in the middle of the 18th century; but it has become almost useless for any but small craft, by the accumulation of mud. Around it are numerous handsome houses. In the middle ages Trani carried on an extensive commerce with the East, and was one of the points of embarkation of the Crusaders. It was at Trani that Manfred received his bride Elena, daughter of the Despot of Epirus, on the 2nd of June, 1259. The Templars had a hospital in the town, to which belonged an elegant little ch. with the richest details, in one of the principal streets. The *Cathedral*, built on a point surrounded on nearly all its sides by the sea, is one of the remarkable ecclesiastical monuments in Southern Italy. The bronze doors were executed by *Barisanus of Trani* in the latter part of the 12th cent.; they are almost identical with those of Ravello (see p. 290) by the same artist. The steeple is more than 260 ft. high; on the E. side, under the frieze of the great arch on which it stands, there is the name of the architect, *Nicolaus sacerdos cs. atq. magister me fecit.* The interior, which was light and beautiful, was sadly whitewashed and modernised by an archbishop in 1837. The *Crypt* is very beautiful, and not yet spoilt by modernisation. In the narrow streets near the cathedral there are still some most beautiful Gothic windows. Among the curiosities of the city are 9 Roman milestones. There is a theatre. The vineyards of the neighbourhood produce a sweet wine, the *Moscato di Trani*, held in great repute. The fig-trees are planted in the fields in rows, and dressed according to the precept of Columella, like dwarfs and espaliers. Trani represents *Turenum* of the Itineraries, or *Tranum*, from Trajan, as stated on an inscription over one of the gates.

[*Castel del Monte*, the hunting-seat of Frederick II. (p. 378), is best visited from Trani. The fare of a carriage and 3 horses, including *buonamano*, 14 fr. The road ascends gradually the whole way; it passes at the 8 m. through (*Diligence* twice daily in 1¼ hr.) *Corato* (wretched *Inn*), whence a new road passes by the place called *Epitaffio*, where the French and Italian knights fought (see above), and in ¾ hr. reaches the castle. The tourist should take a basket of provisions, as there is nothing to be got on the spot. The whole excursion will take 8 hrs.]

8 kil. *Bisceglie* Stat. (21,371 Inhab.—Inn: *La Posta*, tolerable), built on a promontory defended by fortifications, and surrounded by pretty villas and country houses. The high road passes through a suburb. The currants of Bisceglie are said to equal those of the Ionian Islands. During the crusades, Bisceglie had a hospital founded by Bohemond for pilgrims going to and arriving from the Holy Land. Some ruins of it still exist.

Between this and Molfetta, on the rt. of the road, is an ancient ch. of Greek architecture, known as the *Vigne di S.*

Giacomo, where a Benedictine monastery once existed. Near it is the sanctuary of *Santa Maria de' Martiri*, built in 1161 by King William the Good.

9 kil. *Molfetta* Stat. (26,829 Inhab.; Inn, *Albergo dello Lloyd*, dirty), an episcopal see, is beautifully situated on the shore, and contains some handsome houses, distinguished, like all the towns and cities on this coast, by the regularity of their masonry. In the 15th century the merchants entered into a treaty with those of Amalfi that the citizens of one place should be considered citizens of the other. The castle was the prison of Otho, Duke of Brunswick, husband of Joanna I. after the death of the queen; but he was released in 1384 by Charles Durazzo, after his rival, Louis of Anjou, had been carried off by plague. In 1529 the town was sacked by the French army under Lautrec. Linguiti, who introduced the modern system of treatment for the insane at Aversa, was born at Molfetta in 1774.

One of the curiosities of this part of the kingdom is the *Pulo di Molfetta*, a nitre cavern, 1½ m. from the town: it is a circular cavity in the limestone, about 1400 ft. in circumference, and 112 deep. In the limestone strata are numerous oval caverns hollowed out in rows, forming in appearance a regular succession of 5 tiers, resembling the boxes of a theatre. The nitre is collected in these caverns and in fissures, and is a source of revenue to the Government. The road passes through vineyards and olive-grounds to

6 kil. *Giovinazzo* Stat., on the seashore, supposed to be the ancient *Netium*, or *Natiolum*, and remarkable for a large poorhouse or *Ospizio*, founded by King Ferdinand I., and said to be capable of containing 2000 persons. At present upwards of 500 children are there maintained and instructed in the useful arts; they are divided into 3 classes, *proietti*, *mendici*, and *orfani*. In a separate part of the establishment, children and youths condemned to imprisonment by the laws are similarly instructed with a view to reclaim them from their evil habits.

7 kil. *San Spirito Bitonto* Stat. The station for Bitonto, 4 m. to the rt. (see p. 379).

12 kil. BARI Junct. Stat. for Taranto, Rte. 149 (50,524 Inhab.—Inns: *Il Risorgimento*, very good; with café adjoining—*Buffet* at the stat.), the capital of the province and the see of an archbishop, is situated on a small peninsula, and is in point of size and importance the second town of the southern provinces of Italy. The new suburb is regularly built, and contains many good houses, a large palace of the Intendente, and a theatre, next in size to that of S. Carlo at Naples. It has an indifferent port formed by 2 moles, but a much larger and safer one is being constructed. It carries on an extensive trade with Trieste and Dalmatia, the exports consisting chiefly of olive-oil, almonds, and grain. It preserves the name of *Barium*, on the *Via Appia*, one of the cities said to have been founded by Iapyx, the son of Dædalus. The neighbouring sea abounds now in fish, as in the days of Horace:—

Postera tempestas melior; via pejor, ad usque Bari mœnia piscosi.—*Sat.* I. 5. 96.

There is no mention of Barium previous to the Roman conquest of Apulia; but its coins attest its Greek origin, and its having been a place of some consideration in the 3rd century B.C. Its strong fortifications were famous during the contests of the middle ages. After its possession had been long disputed by the Longobards, the Saracens, and the Greeks, it fell into the hands of the latter, who made it the capital of Apulia, and the residence of the Catapan, and, with short intervals, held it for nearly 2 centuries, till it became one of the strongholds of the Normans. The Saracens, who were driven from Bari in 871 by Louis II., the grandson of Charlemagne, besieged it in 1002, and would have taken it, if a Venetian fleet, commanded by the Doge Pietro Orseolo II., had not come to

its relief. In commemoration of this event, the inhabitants erected in the old market-place a figure of the lion of S. Mark, which is still there. William the Bad, against whom Bari had rebelled, razed it to the ground in 1156. In the 14th cent. Bari was erected into a duchy, which, after passing into the hands of several masters, at the end of the 15th cent. was ceded to Isabella of Aragon, the widow of Gian Galeazzo Sforza of Milan, who went to live at Bari, and from whom Bona her daughter, the Queen of Poland, inherited it. After the death of her husband, Bona retired to Bari in 1555, where she died in the castle in 1558, leaving the duchy of Bari, by her will, to Philip II. of Spain, and thus reuniting it to the crown. Louis Duke of Anjou died also in the castle, of the plague, in Oct. 1384, during his long war with King Charles Durazzo, who nearly perished from the same disease at Barletta. The castle is about 1 m. in circuit, has 5 bastions and 2 towers, of which the only one which is entire is now used as a telegraph station. At the N. end there is a small chapel, which, according to a long inscription upon it, was the scene of a miracle of S. Francis of Assisi.

In ecclesiastical history, Bari is conspicuous as one of the first Christian bishoprics. The *Priory of S. Nicholas* was founded in 1087, on the ancient palace of the Catapan, given by Robert Guiscard to the Bishop, in order to receive the remains of the saint, brought from Myra in Lycia by some native mariners. It was largely endowed by Robert himself and his son Roger, and is now one of the principal sanctuaries of the kingdom. The ch., in the Romanesque style, with Byzantine features, has 7 doors, and 2 aisles divided from the nave by marble columns. Over the nave is a large gallery, the whole of its length. The ceiling is painted and richly gilt. Over the altar on rt. of choir is a Madonna enthroned, with 4 saints, by *Bartolommeo Vivarini da Murano*, signed, and dated 1473, an excellent picture; and in the chapel of S. Martin an interesting painting on a gold ground, ascribed to the same artist. In one of the side chapels there is a bas-relief of the martyrdom of S. Lorenzo. Behind the choir is *the Tomb of Bona Sforza, Dowager Queen of Poland*. It was sculptured at Venice in 1593. It is a large sarcophagus of black marble, upon which rests the effigy of the queen in white marble, in a praying attitude. In niches behind it are figures of the Polish saints, Casimir and Stanislaus; and on each side symbolical representations of Polish provinces. Roberto Chyurlia da Bari, the prothonotary of Charles I., who was assassinated by Robert de Flandres, son-in-law of Charles d'Anjou, at Naples, on the spot where he read the sentence on Conradin, is also buried in this ch. Of the 3 chairs which are shown, the oldest is said to be the coronation one of Roger; the second is for the use of the king, who is always the first canon of the ch.; and the third is for the prior on state occasions: it is remarkable, and supported by 3 crouching human figures and an elephant. In 1098 Urban II. held in this ch. a council of Greek and Latin bishops, to settle the differences between the two churches, at which Anselm, Archbishop of Canterbury, is said to have been present. An inscription, comparatively modern, would make us believe, against all historical evidence, that Roger, after the parliament of barons at Salerno, was crowned here *King* of Sicily in 1130, by the legate of the antipope Anacletus II.

In the splendid *Crypt* of this ch., whose architecture resembles so much the Saracenic style as to have been compared to that of the Mosque of Cordova, is the *Tomb of S. Nicholas*, said to distil miraculously a liquid called the *Manna di S. Niccolò di Bari*, held in high repute as a remedy for all diseases. The festival of the saint in May draws crowds of pilgrims. The high altar is covered with silver bas-reliefs representing the history of his life. The Campanile, at the N.W. corner of the ch., is in perfect repair; in its lower story is an archway, as at Barletta, through which passes one of the thoroughfares of the town.

The *Cathedral*, dedicated to S. Sabinus, was originally a fine Gothic building. The interior was seriously injured by alterations made in 1745 by the Archbishop Gaeta, who changed the ceiling and the form and situation of the windows, and covered with stucco the fine columns of granite and marble which divide the aisles. The altar of S. Rocco has a painting by *Tintoretto*, and opposite one by *Paul Veronese*. The two paintings of the apse are by *Mattia Preti*. The crypt, which has been spoilt by modern work, contains the body of S. Sabinus, with his silver bust, and a painting of the Byzantine school, called the *Madonna di Costantinopoli*. The bell-tower at the E. extremity, 270 palmi high, has a great resemblance to the Moorish campanile of Seville. In the courtyard of the Vescovado, which adjoins the cathedral, is a statue of S. Sabinus, on a column of granite.

The ch. of the nunnery of S. Maria del Buon Consiglio has a good picture by *Pietro da Cortona*, and the ch. of the nunnery of S. Giacomo has a S. Benedict and the Nativity by *Ludovico Vaccaro*, and a S. Giacomo and the Beato Bernardo Tolomei by *De Matteis*. In the ch. of the Capuchins the Invention of the Cross over the high altar is attributed to *Paul Veronese*.

There is a small *Museum*, containing a few antiquities found in the neighbourhood and at Monopoli.

The Peirano-Danovaro Company's steamers between Ancona and Naples call at Bari once a week on their outward and return voyages, arriving from Ancona and Manfredonia on the Sundays, and from Naples and Messina on Tuesdays, reaching Ancona and Messina on the Wednesdays and Saturdays, and Naples on the Mondays: the distance to Brindisi is about 75 Eng. miles; to Manfredonia 58.

EXCURSION TO ANDRIA, CASTEL DEL MONTE, CORATO, RUVO, AND TERLIZZI.

[The places here described lie on the road which proceeds inland from Canosa to Bari. They can be most easily visited from the stations of Barletta, Trani, Bisceglie, and Molfetta, on the rly. The best way of reaching Castel del Monte and Andria will be from Trani, from which there are good roads to both places.

After leaving Canosa a road branches on the rt. to

12 m. *Andria* (34,034 Inhab.—**Inn**: *Loc. di Milone*), an episcopal city, where Yolanda, the second wife of Frederick II., died in childbed in 1228, after giving birth to Conrad. The emperor's third wife, Isabella of England, died at Foggia: both are buried in the cathedral here. In 1799 Andria sustained a gallant siege against the republican army commanded by General Broussier and Ettore Carafa, Conte di Ruvo, the feudal lord of the city. So strong was the political fury of the two parties, that Carafa was the first person who scaled the walls, and the city was destroyed by fire at his suggestion. There is a small palace, with some very handsome Gothic details in its windows, adjoining the hospital of La Madonna della Misericordia. From Andria, roads of 8 m. each lead to Barletta and Trani.

A bridle-path of nearly 12 m. leads from Andria to *Castel del Monte*, the favourite hunting-seat of the Emperor Frederick II., built, in the first half of the 13th cent., on the summit of a hill in a stony wilderness, on the chain called the *Murgie di Minervino*, and commanding an extensive view of the plain stretching to the sea and dotted with towns. It is still an imposing pile, worthy of the memory of the great emperor; octagonal in form, with 8 hexagonal towers, in a rich and remarkable style of Saraceno-Gothic architecture. Its splendid masonry is almost as perfect now as when the edifice was first erected; but the branch of the Carafa family in whose hands it had remained from the middle of the 16th cent. were too poor to keep it up, and it was rapidly falling into ruin, when in 1876 it was purchased from the Carafa family by the Italian Government in order to preserve it as a national monument. There is a single entrance towards the S.E. The windows are beautiful specimens in the pointed and round-headed styles; the roofs of

the several chambers are vaulted; and the ribs of the arches in the upper rooms rest upon triple clustered columns of white marble, the material used in the construction of the ribs, bosses, and other decorations of the apartments, but almost entirely removed. The elaborate and beautiful workmanship of the building, and the regularity and completeness of its design, leave it without a parallel in Italy; and it is greatly to be regretted that proper measures were not sooner taken to preserve it on its own account, independently of its association with the sovereigns of the house of Suabia. It has an additional but more melancholy interest as the place in which Charles of Anjou confined for a short time the widow and children of Manfred, after the battle of Benevento; so that the favourite residence of the Imperial warrior, philosopher, and troubadour became, in less than 30 years, the prison of his grandchildren.

1½ m. from Castel del Monte a new road of 6 m., from the bottom of the hill on which it stands, leads to *Corato* (26,220 Inhab.), from which others lead to Andria, and a very good one of 8 m. to Trani (see p. 375). From Corato another road of 3½ m. leads to

Ruvo (poor *Inn*; 10,000 Inhab.), occupying the site, and retaining, almost unaltered, the name of *Rubi*:—

> Inde Rubos fessi pervenimus; utpote longum
> Carpentes iter, et factum corruptius imbri.
> HOR. *Sat.* I. 5. 94.

Ruvo is celebrated for the Greek tombs abounding in vases found in its vicinity, which are the largest known. Signor Jatta has a very extensive series of antiquities from the environs in his own house. The largest and finest vases discovered here may be seen in the Museum at Naples. Some fine bronze armour discovered here is now in the British Museum. The ear of corn upon the coins of Rubi shows that the district was celebrated in ancient times, as it is now, for its grain.

The Cathedral is remarkable for its W. front, covered with figures of animals, the portal being flanked by columns, supported by lions and griffons, surmounted by a good rose-window. 3½ m. from Ruvo we reach

Terlizzi (18,261 Inhab.), on the site of *Turricium*, a neat town, containing a small collection of pictures belonging to the *Paù* family. Though some of its finest things have disappeared, it still contains specimens by Perugino, Spagnoletto, Domenichino, Titian, Salvator Rosa, &c. The *Theca Calamaria*, or inkstand, now in the Museum at Naples (p. 165), was found in 1745 in an ancient tomb near Terlizzi. From Terlizzi we may turn on the l. to Molfetta, 6 m. off (omnibus), or proceed onwards, after 7 m. through groves of olive and almond-trees, to

Bitonto (24,978 Inhab.), a flourishing town, nearly retaining the name of *Butuntum*, whose coins show that it must have been a place of importance in ancient times. The Duomo, dedicated to S. Valentine, a handsome ch. in the Italo-Gothic style, has 2 interesting ambones, made by *Nicolaus Sacerdos* in 1229: it is a noble building. In front of the Palazzo Silvi there is a good sculptured Renaissance Loggia, A.D. 1502, with busts and sculptures. Near it is a pillar commemorating the death of a Spanish general slain in the service of Charles Durazzo. From Bitonto we may either proceed to Bari, by joining the railroad at S. Spirito, 4 m. off, or strike inland on the rt. to *Bitetto* (5340 Inhab.) 6 m., passing at the 4th m. through *Palo* (11,960 Inhab.), prettily placed on a hill, and known for its delicious wines, called *Aleatico*, *Zagarese*, and *Moscato*. From Bitetto, where we fall into the rly. from Bari to Gioia and Taranto, we may either turn to Bari on the l., or to Altamura on the rt. (Rte. 153), or proceed in a S.E. direction, and, passing through *Sannicandro* (5314 Inhab.) to *Montrone* (2742 Inhab.), 7 m., whose principal ch. contains a painting of S. Francesco di Paola, attributed to *Titian*, cross the high road from Bari to Taranto near Casamassima, and proceed through *Rutigliano* (7042 Inhab.) and *Conversano* to meet near Polignano the rly. to Brindisi.]

11 kil. *Noicataro* Stat. (7270 Inhab.).

8 kil. *Mola di Bari* Stat. (11,967 Inhab.), a small port. In 1710, 11,000 of its inhab. were swept away by the plague. Passing a richly cultivated country, diversified by olive, almond, and carooba-trees, we reach

14 kil. *Polignano à Mare* Stat. (8564 Inhab.), picturesquely situated on a high rocky cliff, in which is a large and curious cavern to which the sea has access. Several remains of antiquity and coins have been found in the neighbourhood, and are supposed to mark the site of *Arnetum* (?) A road of 6 m. from here leads on the rt. to *Conversano* (10,656 Inhab.), the see of a bishop, with a large Benedictine nunnery, in whose archives are preserved some curious letters of Marie d'Enghien, the wife of King Ladislaus. At Conversano the inland road coming from Canosa joins.

7 kil. *Monopoli* Stat. (19,993 Inhab.), an episcopal city. The cathedral is a fine building, containing a painting of S. Sebastian by *Palma Vecchio*. About 5 m. beyond Monopoli, on the seashore, is *Torre d'Egnazia*, near which are the ruins of *Gnatia*, where Horace and his companions, Mæcenas, Virgil, Heliodorus, and Plotius, were amused by the pretended miracle of the incense burning on the altar without fire:—

Dehinc Gnatia, lymphis
Iratis extructa, dedit risusque jocosque;
Dum flammâ sine thura liquescere limine sacro
Persuadere cupit: credat Judæus Apella,
Non ego.—*Sat.* I. 5, 97.

A few Messapian inscriptions and numerous vases, terracottas, and gold ornaments have been discovered on the spot, the principal of which are now in the museum at Bari. The road leaves the shore at Monopoli, and proceeds S. to

14 kil. *Fasano* Stat. 3 m. from Fasano (14,809 Inhab.), a thriving town, 6 m. beyond which we enter the *Terra d'Otranto*.

20 kil. *Ostuni* Stat., the town (16,295 Inhab.) is picturesquely situated on a hill 4 m. from the stat., with a well-preserved and beautiful ch.; there is a fine view from it of the olive-clad coast. 4 m. from it

9 kil. *Carovigno* Stat. (4791 Inhab.) is passed. Oaks and fine carooba-trees occur scattered among the olive-grounds by the roadside.

16 kil. *S. Vito d'Otranto* Stat. The town (7257 Inhab.) is 6 m. from the station. On rt.

12 kil. BRINDISI Stat. (*buffet*), close to the town outside the Porta Mesagne.

Hotels: H. des Indes Orientales, by Breschetti, the landlord of the Hôtel Royal at Milan, the best, with every comfort, opposite the quay where the Peninsular and Oriental Company's steamers land passengers; *H. d'Europe*, in the town; *H. d'Orient*, kept by Widow Certini, rooms clean, civil people; *H. Vittoria; H. d'Angleterre*. English spoken at all.

Consuls, English and *American*, reside here.

Steamers—The *Peninsular and Oriental* Company's steamers (Agent, Mr. A. Hall) leave for Alexandria, and for Venice, weekly. The *Austrian Lloyd* steamers leave for Corfu, the Archipelago, Turkey, the Black Sea, and Syria, weekly; and for Ancona, Ravenna, Venice, and Trieste, weekly. The *Peinaro-Danovaro* Company's steamers call at Brindisi on their coasting voyage between Naples and Ancona once a week each way; the same company also has a weekly service to Corfu. For times of departure and fares see latest published time-tables, and inquire at hotel.

Brundusium, the great naval station of the Roman empire (on the Adriatic), had become a miserable place, owing to malaria; its port choked up with sand, its streets consisting of dilapidated houses, and the whole place wearing the aspect of want and misery, until lately, when the prolongation of the Great Southern Railway, and the improvement in the harbour accommodation, have led to great alterations. As the port of embarkation for the Roman armies for Greece and Asia, it was much patronised by the emperors; and it is

celebrated for the siege sustained in it by Pompey, who had taken refuge in its citadel with the consuls and senators of Rome, against the victorious army of J. Cæsar. Its double harbour is accurately described by the latter (*Bell. Civ.* i. 25); but it is to him that the first attempts to destroy the harbour must be attributed. At the convention held here to adjust the disputes between Antony and Augustus, Mæcenas was accompanied by Horace:—

Brundusium longæ finis chartæque viæque.

Pacuvius the painter and dramatic poet, the nephew of Ennius, was a native of Brundusium, and Virgil died here on his return from Greece, Sept. 22, B.C. 19. During the Norman rule, Tancred assembled at Brindisi the flower of his chivalry, to witness the marriage of his favourite son Roger with Irene, the daughter of the Greek emperor. At that period it was the chief port for the embarkation of the Crusaders; but when the expeditions to the Holy Land ceased, Brindisi sank into insignificance as a naval station. Still greater disasters were inflicted on it by the sack of the city by Louis King of Hungary in 1348, and again by Louis of Anjou in the same century. In 1456 an earthquake overthrew the buildings, and buried the greater part of the inhabitants under the ruins. From this disaster it has never recovered. Several of the Angevine and Aragonese princes endeavoured to restore its prosperity, but the loss of population and the increasing malaria of the district made it impossible to arrest the gradual progress of its decline.

The city, 13,800 Inhab., the chief town of a district and the see of an archbishop, is situated on a low promontory between two arms of the sea which form its Inner Harbour. This is entered by a narrow channel, with a depth of 22 ft. water, and is secure from every wind. The dykes, which by narrowing the entrance laid the foundation of the ruin of Brindisi as a port, were constructed by Cæsar. The injury, however, which they have caused is now in great part removed, and the harbour is nearly restored to its ancient state of efficiency.

Considerable works have been already executed, and are progressing rapidly, towards the improvement of the port of Brindisi, especially of the inner one, where large steamers can enter and moor alongside the quays. Its eastern arm, which is 1200 yds. long by 200 wide, has already a handsome quay nearly completed, along which vessels drawing 24 to 25 ft. will be able to moor; the works on the western are in progress: it will also be bordered by a quay, alongside of which vessels of even larger draught of water will be able to lie. In the Outer Harbour a breakwater has closed up the N. entrance of the roads, called La Bocca di Puglia, between the mainland and the island of Sant' Andrea, and a mole at the extremity of the latter, to protect the inner roads from E. winds and seas, is in progress of construction. The channel that connects the Outer with the Inner Harbour, 280 yds. long and 100 wide, is bordered by a boundary wall to prevent loose earth and sand falling in to diminish its depth. Lights have been erected on the Forte à Mare, and upon the Petagne Rocks, which bound on the W. and E. the entrance of the outer roads.

The trade of Brindisi has scarcely increased since the opening of the rly. The town also is little improved, being a very mass of filth. A new street is opened from the rly. stat. to the Cathedral, Custom-house, and the quays of the Inner Harbour. A branch line will strike off ultimately on l. beyond the stat. to the new quay on the E. harbour.

Near the W. end of the town is the ruined *Ch. of S. Giovanni*, destroyed by earthquakes, which deserves notice. It was circular, with a parallel range of columns, in some respects like St. Stefano Rotondo at Rome. The walls offer some remains of frescos. It probably belonged to the Knights Templars. In the *Cathedral*, which has suffered much, took place the marriage and coronation of Frederick II. and his second wife

Yolanda in 1225. Almost the only object of interest in Brindisi is its *Castle*, flanked by enormous round towers, founded by Frederick II., and completed by Charles V. It forms a striking object from all parts of the city. The *Marble Column* near the cathedral, similar to that in the public square of Lecce, is 50 ft. high, and is remarkable for its capital, ornamented with the heads of sea divinities, and was set up here by one Lupas Protaspata, in the 11th cent. The pedestal on which the Lecce column originally stood is also still preserved here. These columns, erroneously supposed to have served for ancient fire-beacons, formed part of a Pagan Temple, which is supposed to have stood outside the gate leading towards Mesagne. The house in which Virgil is supposed to have expired is shown near this marble column. About 1½ m. N.N.W. from Brindisi is the *Ch. of Santa Maria* or *La Madonna del Casale*, with a peculiar and very perfect front, and a portal with a pointed arch.

Brindisi has a public library in the Seminario, founded by Archbishop di Leo, and bequeathed by him to his native place; besides the books, chiefly on ecclesiastical literature, it contains a collection of ancient coins, bronzes, &c.

The country around Brindisi, particularly towards Lecce, is covered with extensive thickets of lentiscus, called by the inhabitants *restinco*, and used for fuel. Its berries are used to make a kind of half-liquid soap used by the common people. In the district nearest the town the vine is extensively cultivated, the wine produced from which having been one of the most important agricultural products of the commune of Brindisi.

Since Brindisi has become one of the places of embarkation by the overland route to India, passengers on the outward journey can have their luggage sealed up by the Customs officials on entering the Italian territory, which will prevent its being searched until it has been put on board the steamer for Alexandria. On arriving at Brindisi from Alexandria, luggage is examined on board the steamer, instead of being carried to the Custom-house, which entailed much delay and annoyance, often preventing travellers catching the express trains for Naples and Bologna. When the steamer arrives after the departure of the direct train, a special express one is despatched as far as Bologna.

As a place of departure for Egypt, India, &c., Brindisi has certainly very considerable advantages, from its geographical position and the diminished sea voyage, as compared with any other port in the south of Europe, now that the through railway communication between France and Italy and Germany and Italy has been fully established. For full information as to the routes between London and Brindisi, see the 'Handbook of Information for the South Italian Railway,' published monthly, and to be obtained at Lebeau and Co.'s., 6 Billiter Street, London, E.C.; and 108 Rue du Faubourg St. Denis, or 26 Rue Feydeau, Paris.

The Rly. from Brindisi to *Foggia* is described in the present Rte., thence to *Ancona* in Rte. 143, and for the remainder of the line to *Bologna*, and the *Mont Cenis*, see the *Handbooks for Central* and *Northern Italy*.

[There is a good road of about 40 m. from Brindisi W. to Taranto, passing through the towns of Messagne (the ancient Messapia), Latiano, Francavilla, Oria (see Rte. 150), and Grottaglie], one-horse carriage 20 f., *in* 8 hrs.

The Rly. from Brindisi to Otranto (3 trains daily in 3¼ hrs.), keeping at some distance from the coast, passes through

9 kil. *Tuturano* Stat.

8 kil. *S. Pietro Vernotico* Stat. (2784 Inhab.).

7 kil. *Squinzano* Stat. (3782 Inhab.).

4 kil. *Trepuzzi* Stat. (3478 Inhab.).

10 kil. LECCE Stat. (23,247 Inhab.—Inns: *Alb. di Roma, Alb. della Ferrovia, Buffet* at the Stat.), the capital of the province and the see of a bishop, entered by a handsome gateway. It contains many large buildings, among which the *Prefettura* is particularly conspicuous. It was originally a vast convent of the *Cru-*

ciferi, whose ch., adjoining the palace, is a fine specimen of the florid style of the 17th cent. On its great door, beautifully carved in stone, is the inscription, *Abbas et monachi Sanctæ Crucis fieri fecerunt*, A.D. 1606. The *Cathedral*, dedicated to S. Orontius, the first bishop of the see, has a wooden roof carved and gilt. Frederick of Aragon and his queen Isabella are said to have been crowned within its walls in 1497 by Cardinal Borgia. In the public square is a marble column brought from Brindisi, where the pedestal from which it fell in 1528 still remains: on the top is a statue of St. Orontius. In the new Camposanto outside the town is the ch. of S. Nicola a Cataldo built by Tancred, Count of Lecce, in the 11th cent. Its beautiful door is intact. Lecce is one of the best-to-do towns in Southern Italy, and a place of some trade with the rich district around; among its public institutions are a botanic garden, and a handsome promenade called the Villa. Lecce was the birthplace of Scipione Ammirato, the historian of the 16th cent. King Tancred bore the title of Count of Lecce; a title revived in this cent. in favour of one of the brothers of the deposed king. The town occupies the site of *Lupiæ*, a city of the Salentians, which is said to have been founded by King Malennius, and of which large remains were traceable as late as the 15th century. A Messapian inscription and many tombs containing vases have been found on the spot, and a museum of antiquities is being formed in the town. Lecce may be made the starting-place for numerous excursions. Furnished lodgings can be easily procured, visitors obtaining their meals from a restaurant, of which there are several. Messrs. Pranzo, bankers in the Piazza, will be found very obliging; they speak English.

On a site called Rugge, 1 m. from Lecce, some topographers place Rudiæ, the birthplace of Ennius, the father of Latin poetry:—

> Ennius emeruit, Calabris in montibus ortus,
> Contiguus poni, Scipio magne, tibi.
> OVID. *De Art. Am.* III. 409.

> Ennius, antiqua Messapi ab origine regis,
> Miscebat primas acies, Latiæque superbum
> Vitis adornabat dextram decus: hispida tellus
> Miserunt Calabri; Rudiæ genuere vetustæ:
> Nunc Rudiæ solo memorabile nomen alumno.
> SIL. ITAL. XII. 393.

A road of 6 m. has been opened from Lecce to the Castello di S. Cataldo on the Adriatic, which is a favourite promenade. For the road S. to *Gallipoli*, see Rte. 151.

The rly. on leaving Lecce passes

5 kil. *S. Cesario di Lecce* Stat. (4500 Inhab.).

4 kil. *S. Donato* Stat. (4619 Inhab.).

3 kil. *Galugnano* Stat. Not far from here is *Calimera* (2472 Inhab.), a colony of Albanians, supposed to have settled here in the 9th cent. We next reach

5 kil. *Sternatia* Stat. (1450 Inhab.).

2 kil. *Zollino* Stat. 2 m. from Zollino, on the carriage-road to Otranto, is *Martano* (3550 Inhab.), a neat-looking village.

5 kil. *Corigliano* Stat. (2881 Inhab.).

5 kil. *Maglie* Stat. (5737 Inhab.). 10 m. (1½ hr.) from Maglie is Galatina (see Rte. 151). For the road hence to *Sta. Maria di Leuca*, see below.

5 kil. *Bagnolo* Stat. (1190 Inhab.).

2 kil. *Cannole* Stat. (1045 Inhab.).

5 kil. *Giurdignano* Stat.

6 kil. OTRANTO Terminus Stat. (2092 Inhab.; no *Inn* deserving the name), situated in the centre of a small bay. Though still the residence of an archbishop, Otranto has dwindled down from its ancient prosperity into a fishing-village, chiefly in consequence of the malaria. Pliny tells us that Pyrrhus had a project of throwing a bridge of boats from *Hydruntum* over the Adriatic to Apollonia, in order to connect Italy with Greece. It was long the great port of communication between Rome and Greece, and was the last possession in Italy of the Emperors of Constantinople, in whose hands it remained until the 11th cent., when it was the scene of the embarkation of the Normans under Robert Guiscard and Bohemond for the siege of Durazzo. Its *Castle*, rendered familiar to the English by the romance of Horace Walpole, was built by Alfonso of Aragon, and its massive walls, with

the two large circular towers, added by Charles V., constitute almost the only picturesque object in the city. On the parapets and in the streets of the city are still preserved several enormous cannon-balls of granite, the relics of the temporary occupation by the Turks. The landing of the Turkish army under Achmet Pacha, grand vizier of Mahomet II., took place here on July 28, 1480. The siege and capture of the fortress filled all Christendom with terror, and the Italian states forgot their discords to unite in a common crusade for the expulsion of the invaders. Otranto had then more than 20,000 Inhab.; 12,000 were massacred, and the rich who could pay a ransom, and the young who could be sold, were reduced to slavery. The archbishop and priests were the principal objects of Turkish violence, and the churches were exposed to every kind of profanation. Sixtus IV., who is accused of having plotted with the Venetians to bring about this invasion, became so alarmed that he hesitated whether he should not seek an asylum in France. But the Duke of Calabria, afterwards Alfonso II., marched to the relief of Otranto with an army collected from various states of Europe, and after some reverses, succeeded in forcing the Turkish commander to capitulate, Aug. 18, 1481; an event probably hastened by the death of Mahomet II. The opposite coast of Albania is visible from the ramparts in fine weather.

The *Cathedral* contains several columns taken from the ruins of a Temple of Minerva, in a suburb S. of the city, now called S. Nicola. The floor is an ancient mosaic, representing grotesque animals and trees. It suffered greatly from the trampling of the horses of the Turkish cavalry, who occupied it as a stable. The bones of the inhab. slain in the contest with the Turks are preserved in a separate chapel. At a little distance from the city are the ruins of the *Torre del Serpe*, erected by the Venetians as a lighthouse for the port.

Two lines of submarine telegraph connect Otranto with the East; one to Vallona, the other to Corfu; much of the telegraphic correspondence of England with the East passes through the office at Otranto. The harbour of Otranto is frequented only by a few feluccas from the Albanian coast, and fishing-boats. According to Admiral Yelverton it is very good, and preferable to Brindisi for starting for the East.

[4 m. from Maglie a road leads through Muro and Saranica to Santa Cesarea, a thermal establishment of local celebrity on the coast of the Adriatic. This road passes by

10 m. *Castro*, prettily situated on a rocky eminence near the sea, and supposed to be the ancient *Castrum Minervæ*, which derived its name from a temple of Minerva mentioned by Strabo and Virgil. Here Æneas first approached the Italian shore:—

Jamque rubescebat stellis Aurora fugatis:
Cum procul obscuros colles, humilemque videmus
Italiam. Italiam primus conclamat Achates,
Italiam læto socii clamore salutant.

* * * * * * *

Crebrescunt optatæ auræ: portusque patescit
Jam propior, templumque apparet in Arce Minervæ.—VIRG. *Æn.* III. 521.

The *via* proceeds through a succession of gardens, vineyards, and villages, which, though remote, and little frequented by travellers, are peopled by rich and hospitable inhabitants, passing by *Tricase* (4511 Inhab.). 2 m. from the sea,

5 m. *Alessano* (2872 Inhab.), founded in the 11th cent. by the Emp. Alexius Comnenus. The *via* from here proceeds through the villages of *Patù*, *Gagliano* (1953 Inhab.), and *Castrignano del Capo* (2718 Inhab.), to

7 m. *Santa Maria*, close to the *Capo di Leuca*, or *di Finisterra*, the *Iapygium*, or *Salentinum Promontorium*: the extreme point of the heel of Italy is the *Punta Ristola*, at the opposite side of its small bay. The ch. and cluster of houses at S. Maria di Leuca marks the site of ancient *Leuca*, celebrated for the spring of fetid water said to have arisen from the wounds of the giants expelled by Hercules from the Phlegræan plains. The view from the promontory in fine weather extends to the Acroceraunian mountains in Albania. Excellent tobacco, cotton, flax, and olives are produced in the highly cultivated soil on every part of the cape.

Instead of returning to Otranto, we may vary the route by proceeding parallel to the coast to Gallipoli (Rte. 151). The road, 28 m., passes by *Patù*, *Presicce* (2760 Inhab.), *Ugento* (2944 Inhab.), the ancient *Uxentum*, an episcopal town, and *Taviano* (3872 Inhab.). 4 m. N.E. of the latter place is the village of *Matino* (3493 Inhab.), supposed by some antiquaries to preserve the name of the *Littus Matinum*, which would accordingly have been on the shore, 5 m. from the modern village. There is another and a better road by Alessano and *Taurisano* (2453 Inhab.), 18 m. from Gallipoli.

There is a more direct and better road from Zollino and Maglie Stats. to Capo di Leuca, by Naviglio and Lucugnano, near Tricase and Alessano, ending at Cagliano; hence a *viâ naturale* to Castrignano and Capo de Leuca.]

ROUTE 149.

BARI TO TARANTO BY GIOIA.—RAIL.

Distance 72 m.; *time* 3¼ to 4 hrs.; *trains*, 2 daily.

The *road* (described below) is more direct than the rly., but takes 12 hrs.

The railway line, on leaving Bari, takes a S. Westerly direction and ascends gradually, proceeding through

11 kil. *Modugno* Stat. (9082 Inhab.).

5 kil. *Bitetto* Stat. (5340 Inhab.). The cathedral dates from the 14th cent. and is in the transition style. The principal door is richly sculptured, and the 15th-cent. frescos are now freed from whitewash. From here roads branch off on rt. (omnibus in ½ hr.) to *Palo* (11,960 Inhab.), and on l. to *San Nicandro* (5314 Inhab.)

6 kil. *Grumo* Stat. (8132 Inhab.); from which fair carriage-roads branch off to the towns of *Altamura* (14 m.) and *Gravina*, the stat. of Blera on the Via Appia, both described in Rte. 153.

19 kil. *Acquaviva* Stat. (7619 Inhab.): a *via naturale* to *Santeramo* (9305 Inhab.)

13 kil. *Gioia* Stat., where the road joins the rly. and follows it nearly parallel (16,500 Inhab.—Inn: *La Posta*, indifferent), a thriving town, carrying on a considerable trade in wheat and wine. It was once surrounded by extensive oak-forests, which Frederick II. converted into a royal chase. A good road leads W. to Altamura, Matera, and Gravina. From Gioia the rly. begins to descend to

13 kil. *S. Basilio* Stat., a farmhouse of the Duke of Sangro. 3 m. farther the road skirts on rt. the base of a hill, on the summit of which is *Mottola* (5765 Inhab.), which has nearly preserved the ancient name of *Mateola*. It is reached by a winding road of 1 m., and commands an extensive view over the Gulf of Taranto and great part of the province of Lecce. A steep descent of 4 m. leads from Mottola to Gioia.

10 kil. *Castellaneta* Stat. (7358 Inhab.), an episcopal town on the Lata, appears to mark the site of *Canales*, mentioned in the Antonine Itinerary as a station on the Tarentine branch of the *Via Appia*. In its neighbourhood are remains of Greek towns, in which have been discovered tombs containing vases and rhytons of beautiful form.

For the road W. to Potenza, see Rte. 154.

On leaving Castellaneta Stat. the rly. takes a large sweep on the rt. passing over several viaducts, commanding on the rt. an extensive view of the gulf of Taranto and the mountains of Basili-

cata and Calabria. In going over a striking iron viaduct, spanning a ravine of great depth, we get a view of Castellaneta perched up on the brink of its ravine. After crossing another long iron viaduct, the rly. reaches

8 kil. *Palagianello* Stat., a village with a large baronial mansion, on the slope of another deep ravine coated with the *Cactus Opuntia*. Many of the poorer class live in caves dug in the soft rocks. A rapid descent brings us to

8 kil. *Palagiano* Stat., the town (5204 Inhab.) is 3 m. on the rt., and Mottala (see above) is on a steep hill, on the l.

[The post-road from Bari runs over a more hilly region, passing near *Triggiano* (7004 Inhab.), and at a short distance on the rt. *Ceglie* (2406 Inhab.), on the site of ancient *Cœlia*, near which numerous tombs containing coins and vases resembling those of Ruvo have been discovered. At the 6th m. we pass *Capurso* (3922 Inhab.), containing a convent locally celebrated for a miraculous image of the Virgin, found in a well, and hence called *del Pozzo:* 2 m. E. of it, on the l., is *Noia*, which was visited by the plague in 1815; it contains a small Gothic ch.

Casamassima (6553 Inhab.). The ch. contains a picture by Fabrizio *Santafede*.

S. Michele (3923 Inhab.), founded by a colony of Servians, who, in 1615, landed at Barletta to escape from the persecution of the Ottomans, and obtained from the then feudal lord of Casamassima the permission of building this village; but after some years, as they would not give up their Greek ritual at the request of Rome, they were expelled from the kingdom.]

4 kil. *Massafra* Stat. (9719 Inhab.), where we join the old post-road. The town is prettily placed above one of the branches of the Patinisco, on the slope of a singular limestone hill, covered with myrtles and rosemary, and whose horizontal strata are full of caverns which abound in nitre, and are occupied by the lower classes. Half a mile from the town, at the bottom of a deep ravine, is the ch. of the *Madonna della Scala*, which takes its name from the long stairs by which it is reached. The carriage-road proceeds through extensive olive-plantations, and, crossing the Gravina di Leucaspiti by the long bridge of Gennarini, descends to Taranto. The rly. runs nearly parallel to the road.

18 kil. TARANTO Stat. ½ hr. from the town, *cab* 60 c, (27,546 Inhab.—Inns: *Il Leone di Venezia*, fair, kept by F. Moro, good cuisine.—*Locanda Garibaldi*, on the Mare Piccolo.—*Roma*, in the Via Maggiore, well spoken of.—*Europa*, in the Piazza, oysters good), finely situated on an isthmus separating the Gulf, to which it gives its name, from the *Mare Piccolo*, which formed the harbour of the ancient city. *Tarentum* was a considerable town when the Spartan Parthenii arrived here upwards of 700 years B.C.; and its subsequent riches and luxury are celebrated by the Roman poets and historians. Horace records its Spartan origin:—

> Tendens Venafranos in agros,
> Aut Lacedæmonium Tarentum.
> *Carm.* III. v. 55.

Tarentum far surpassed all the other cities of Magna Græcia in splendour and importance; the first artists of Greece were employed to decorate the city with their works, and its fine harbour secured to it an extensive commerce. During its independence it had at command an army of 30,000 foot and 5000 horse. The wool of the sheep which grazed on the banks of the Galæsus was more esteemed for its fineness than that of Apulia, and the red-purple dye obtained from the murex was celebrated among all the nations of antiquity. It was famous for the wines produced by the vineyards of Aulon, for its sweet figs, and its fine white salt. But its riches and luxury soon enervated the citizens. The ten years' war which it maintained in conjunction with Pyrrhus against Rome ended in the loss of its independence, and in the time of Horace it had already become degraded by the epithet of *imbelle*.

Tarentum was one of the chosen seats f the Pythagorean philosophy, and the esidence of its founder. The patronage f the celebrated mathematician Archy- as, who presided, as *strategos*, over the ouncils of the republic during its reatest prosperity, afforded an asylum o Pythagoras and his followers. Plato, ttracted by the fame of the schools of arentum, came from Athens to visit hem, and was entertained by Archytas s his guest.

When Tarentum was retaken by Fa- ius Maximus, B.C. 209, in the second unic war, it was treated with severity; nost of its statues, paintings, and other orks of art were removed to Rome; and he preference given to Brundusium, as port, finally completed its ruin.

Modern Taranto occupies the site of he ancient citadel, whose Roman garri- on withstood successfully the attacks of Hannibal, but it retains scarcely any races of its former opulence. The population is crowded in lofty houses, uilt so close to each other that the streets are as dark and narrow as those f an oriental town, but the new street called after Victor Emanuel, and running along the shore, affords a handsome promenade and commands a fine view. The shape of the city has been likened to that of a ship. The rocky isthmus on which it stands was cut through by Ferdinand I. of Aragon, to secure it from the attacks of the Turks, so that it is in fact an island. The long bridge of 7 arches thrown over the natural channel into the Mare Piccolo, for the purpose of uniting the city with the opposite side of the main-land, and along which the aqueduct is carried, has rendered the inner harbour perfectly useless. Ships must therefore anchor in the outer roads, called the *Mare Grande*, which are much exposed to S. and S.W. winds. The high square tower at the foot of the bridge was erected in 1404 by Raimondello Orsini, first husband of Marie d'Enghien, the third queen of King Ladislaus.

The *Castle* and fortifications were built by Charles V. They command both seas. Towards the Mare Grande, the castle is flanked by enormous towers.

The modernised *Cathedral* is dedicated to S. Cataldus, a native of Raphoe in Ireland, who lived about A.D. 166, and the first bishop of Taranto. His chapel is inlaid with fine marbles. The altar and reliquary are very rich; the bust of the saint, of life-size, is in silver. In the sacristy several relics of the Irish saint are shown; among these are his ring and cross covered with precious stones. Among the sepulchral monuments may be mentioned that of *Philip, Prince of Taranto*, son of Charles II. of Anjou, and his wife *Catherine*, daughter of Charles, Count of Valois and Catharine Courtenay, granddaughter of Baldwin II., in whose right he became titular Emperor of Constantinople. Taranto was the birthplace of *Paisiello* the composer.

The *Mare Piccolo* is 12 m. in circumference; great numbers of coins gems, gold and silver ornaments, and earthen vases have been found upon its banks. It abounds with many varieties of shell-fish. The oyster-fishery begins on St. Andrew's day and ends at Easter; the mussel-fishery extends from Easter to Christmas. Both are subject to strict laws, contained in a book called *Il Libro Rosso*, the custody of which is confided to the chief officer of the Dogana. Among the shells may be mentioned the argonauta, several varieties of murex, the Modiola lithophaga, the Mytilus edulis, and especially the Pinna nobilis, well known for its silky tuft, or *byssus*, called the *lana pesce*, which is manufactured into gloves and stockings, and of which the ancients are supposed to have made the light gauze dresses worn by the dancing-girls, as represented in paintings at Pompeii. Near is a hill, called the Monte Testaccio, formed almost entirely of shells, from which the purple dye so highly prized by the Romans is supposed to have been prepared. A short distance from the N. shore are two freshwater springs, rising in considerable volume and strength from the middle of the sea, forming large circles on the surface, and sufficiently powerful to prevent the approach of small boats.

The *Mare Piccolo* is divided into two portions by the promontories of *Il*

Pizzone and *Punta della Penna*. Under the latter, on the N. shore, is *Le Citrezze*, a small stream called by the local antiquaries the *Galæsus*; though the *Cervaro*, at the E. extremity of the bay, has with greater probability been identified by most scholars with that classical stream, on whose banks Hannibal encamped, B.C. 212, to watch the blockade of the citadel. On the S. shore, 1 m. from Taranto, is *S. Lucia*, a pretty but neglected villa, commanding a fine view—once the property of the late Archbishop Capecelatro, and of General Pepe.

It was on the l. bank of the Galæsus, perhaps the present valley of S. Nicola, that Virgil met with the aged Corycian whose skill in agricultural pursuits he has commemorated:—

Namque sub Œbaliæ memini me turribus altis,
Qua niger humectat flaventia culta Galæsus,
Corycium vidisse senem; cui pauca relicti
Jugera ruris erant; nec fertilis illa juvencis,
Nec pecori opportuna seges, nec commoda Baccho
Georg. IV. 125.

On the same bank some of the local antiquaries place the *Aulon*, so much praised by Horace:—

Unde si Parcæ prohibent iniquæ,
Dulce pellitis ovibus Galæsi
Flumen, et regnata petam Laconi
Rura Phalanto.
Ille terrarum mihi præter omnes
Angulus ridet; ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro;
Ver ubi longum, tepidasque præbet
Jupiter brumas; et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.
Carm. II. v.

Among the ruins of Tarentum are still traceable the remains of a theatre and circus, and some traces of temples. The theatre is pointed out in the garden of the Theresian convent (*Teresiani*). Its ruins, now encumbered with rubbish, will hardly fail to remind the traveller that it was while sitting in this theatre, which commanded a view of the gulf, that the citizens saw the Roman fleet laden with corn passing on its way to Puteoli, B.C. 280, and were seized with a desire of plunder, which led them to attack the ships. It was here also that they insulted the ambassadors sent by the Roman Senate to demand satisfaction for this outrage. The result of these injuries was the 10 years' war already mentioned.

There is a small local *Museum*, containing Italo-Greek vases, bronzes, &c., of little importance.

The neighbourhood of Taranto is celebrated for its honey, as it was in the time of Horace, and for the variety of its fruits. The date-palm produces fruit, but it ripens imperfectly.

The aqueduct which supplies the city with water is a remarkable work, attributed to the Emp. Nicephorus I. in A.D. 803. The source is said to be distant 20 m., during 12 of which the water is carried through a subterranean channel, whose course is marked by *spiracoli*, or air-holes. For the last 3 m. it is brought into the city upon arches.

Opposite Taranto are two small low islands, the *Chærades*. They were visited by the Athenian general, Demosthenes, in the expedition against Sicily, who was here joined by some Messapian archers. The island of *S. Pietro*, the largest, is 4 m., and that of *S. Paolo* 2 in circumference. The monastery of S. Pietro on the former was endowed with various privileges by Bohemond, and his wife Constance, daughter of Philip I. King of France, in 1118 and 1119. The island of S. Paolo was fortified by the Chev. de Laclos, the author of the '*Liaisons Dangereuses*,' who is buried within the fortress. The Capo di San Vito, which forms the S. extremity of the bay, commands a fine view of the town and gulf, and of the distant shores and mountains of Basilicata and Calabria. It is covered with wild caper-plants and asphodels, and has a watch-tower, erected in the middle ages as a defence against the Barbary pirates.

The title of Prince of Taranto, which was first conferred upon Bohemond by his father Robert Guiscard, was transferred by Charles II. of Anjou to his son Philip. His three sons dying without male issue, the honour, with that of Emperor of Constantinople, was carried into the Del Balzo family by his daughter. The title of Duke of Taranto was conferred by Napoleon I. on Marshal Macdonald of Scottish origin.

The district between Taranto, Brin-

disi, and Otranto is the country of the spider to which it gives name, the *tarantula*, whose bite is the reputed cause of that peculiar melancholy madness which can only be cured by music and dancing. It is now generally admitted that the imagination has great influence in its production. The tarantula is often seen in the neighbourhood of every town of the district. In the last cent. Dr. Cirillo communicated to the Royal Society the result of his observations, proving that the tarantula has *not* the power of producing any injurious effects whatever (*Phil. Trans.* xvi. 233). The cure of a *tarantata* is a musical holiday, and the process is consequently expensive. *Tarantismo*, therefore, is gradually becoming rare. Mr. Craven has given us an account of the ceremonies observed on these occasions. "Musicians, expert in the art, are summoned, and the patient, attired in white, and gaudily adorned with various coloured ribands, vine-leaves, and trinkets of all kinds, is led out, in the midst of her sympathising friends; she sits with her head reclining on her hands, while the musical performers try the different chords, keys, tones, and tunes that may arrest her wandering attention, or suit her taste or caprice. . . The sufferer usually rises to some melancholy melody in a minor key, and slowly follows its movements by her steps; it is then that the musician has an opportunity of displaying his skill, by imperceptibly accelerating the time, till it falls into the merry measure of the *pizzica*, which is, in fact, that of the Tarentella or national dance. She continues dancing to various successions of these tunes as long as her breath and strength allow . . . . and sprinkling her face with cold water, a large vessel of which is always placed near at hand. . . . When, overcome by resistless lassitude and faintness, she determines to give over for the day, she takes the pail or jar of water, and pours its contents entirely over her person, from her head downwards. This is the signal for her friends to undress and convey her to bed."

There is a public conveyance from Taranto to Lecce (Rte. 150), and thence by rly. to Otranto. Railways open to Bari, (see above), and along the Calabrian coast to Reggio (Rte. 156).

The steamers of the Peirano-Danovaro Company call at Taranto every 2nd Sunday on their coasting voyage from Naples to Ancona, and on every 2nd Wednesday on their way back from Ancona to Naples.

From Taranto a road of 16 miles leads to *Martina* (18,100 Inhab.), a thriving town situated among the hills, and containing a large palace of its former Dukes. A *via naturale* of 8 m., passing through a succession of vineyards, orchards, and orange-groves dotted with the *Casinos* of the modern Tarantins, leads to *Leporano* (1519 Inhab.), a name said to be derived from *Leporarium*, a preserve of animals. 1 m. from Leporano, on a very pretty low headland, abounding in springs and clothed with rich vegetation, is the *Torre di Saturo*, near which are remains of mosaic pavements and of bricks, and a subterranean passage, supposed to mark the site of *Saturum*:—

Sin armenta magis studium vitulosque tueri,
Aut fetus ovium, aut urentes culta capellas:
Saltus, et Saturi petito longinqua Tareuti.
VIRG. *Geor.* II. 195.

On the shore near Torre di Saturo, at a retired nook called *Luogovivo*, remarkable for the excellence of its wines, some topographers place the *amicus Aulon* of Horace, a name supposed to be preserved in the denomination *Pezza Melone* given to one of the fields:—

Nobilis et lanis, et felix vitibus Aulon,
Det pretiosa tibi vellera, vina mihi.
MART. xiii. 122.

ROUTE 150.

TARANTO TO LECCE (BY ROAD).

Taranto to	Kil.
S. Giorgio	12
Monteparano	25
Manduria	43
San Pangrazio	61
Campi	79
Lecce	97
	or 60 miles.

A public daily mail conveyance to Lecce in 9 hours (10 fr.): it will be more convenient to engage a vetturino, with 3 horses; 40 fr., including *buona-mano*.

On quitting Taranto the road leaves the Mare Piccolo on the l., and a mile off on the rt. the *Salina Grande*, which was drained in 1820 by means of a covered canal of 2 m., which empties itself into the Mare Piccolo. On the rt., 3 m., is seen *Faggiano* (1147 Inhab.), a colony of Albanians, and on the hill *Rocca Forzata* (1013 Inhab.), the birth-place of Giorgio Basta, a general of the imperial army in Hungary in the 16th cent., whose works on military tactics were long regarded as text-books. A steep ascent brings us to

7 m. *S. Giorgio* (2408 Inhab)., from which the villages of *Carosino* (1711 Inhab.), made conspicuous by a large baronial house, and *Montemesola* (2072 Inhab.) on a hill, are seen. On the l. *Monteiasi* (1846 Inhab.). Here a road branches off on the l. to Francavilla. (13 m.)

8 m. *Monteparano* (1275 Inhab.), the post station. It commands a fine view towards *Mare Piccolo*. We leave *Fragagnano* (2585 Inhab.) on the l., and pass through *Sava* (4829 Inhab.), situated in an uninteresting country.

11 m. *Manduria* (8733 Inhab.—Inns: *Locanda di Palazzo; Locanda della Posta*), occupying partly its ancient site, and still retaining its name. It contains several good buildings. ½ m. from the town, at a point called *Scegno*, close to the old walls, is the well described so accurately by Pliny: *In Salentino juxta oppidum Manduriam Lacus ad margines plenus, neque exhaustis aquis minuitur, neque infusis augetur*. The waters are said to preserve a constant level, and never to increase or decrease, however much may be taken from them, but from the quantity of stones thrown into the well it is not possible to ascertain the fact. The well is situated in a large circular cavern in the tertiary rock, which abounds in marine shells. Archidamus King of Sparta, son of Agesilaus, who came from Greece to assist the Tarantines against the Messapians and Lucanians, perished in a battle fought near this town B.C. 338. His body was captured by the enemy, who refused it the rites of burial—the only instance, it is said, in which the body of a Spartan king was deprived of interment. Fabius Maximus took Manduria by assault just before he recovered Tarentum B.C. 209. There are extensive remains of its ancient walls built of large rectangular blocks in regular courses, without cement. They formed a double circuit with a way between them and a ditch on the outside. In some places they are 15 ft. high. Numerous tombs have been found in different places about; and an extensive necropolis was discovered in 1829 close to the modern town on the rt. of the road to Lecce. The principal ch. is ancient, with a richly ornamented Campanile and a rose-window in the W. front. In the Campanile there are stuck in two fine heads, belonging evidently to old monuments. In the little chapel of the *Madonna della Pietà*, there is a descent to a large subterranean passage, which from within the circuit of the walls is said to have led 2 m. outside the town. On the road to the convent of the Capuchins is the small chapel of *S. Pietro Mandurino*, from which there is a descent to a smaller chapel about 40 ft. under ground, the walls of which are covered with paintings much injured by damp and neglect. They are of a style not earlier than the 16th cent.,

but their subjects, saints of the primitive Eastern Church, show that they must originally have been painted at a very early period, and only restored in the 16th cent.

[A bridle-road of about 30 m. leads from Manduria, through the village of *Avetrana* (1509 Inhab.), the woods of Modonato and Arneo, along the coast to Gallipoli (Rte. 151). A road of 6 m., passing half-way a curious ancient cut in the rock, 10 ft. broad, 8 ft. deep, and several miles long, which is now almost entirely filled up with earth, leads from Manduria N. to

Oria (7085 Inhab.), an episcopal city occupying the site of *Hyria*, on the *Via Appia*, according to Herodotus the metropolis of the Messapians, founded by a colony of Cretans before the Trojan war. It is situated on a hill commanding a most extensive view from the Adriatic to the Ionian Sea; and is surmounted by the picturesque towers of a mediæval castle, formerly belonging to the Bonifari, who having joined the Protestant movement in the 16th cent., had to leave the country, and subsequently to the Borromeo, and to the Imperial families, and now to a nunnery! It is surrounded by olive-grounds, and the soil is highly cultivated, abounding in vineyards and plantations of fruit-trees divided by high hedges of aloes. Numerous coins bearing the name *Orra* and inscriptions in the Messapian dialect have been found near the town. A road of 18 m. leads from Oria to Brindisi in Rte. 148, passing through *Francavilla*, *Latiano* (5953 Inhab.), and *Mesagne* (8511 Inhab.). A road of 4 m. from Oria to

Francavilla (19,052 Inhab.), a regularly built town, in the midst of a fertile plain, containing some large churches and good houses. From here a new road of 13 m. joins the post one between Taranto and Manduria at S. Giorgio, after passing through the large town of *Grottaglie* (8747 Inhab.)]

On leaving Manduria for Lecce, we pass on the rt. the necropolis, which cultivation has caused to disappear. cross the line of the ancient walls, and proceed to

11 m. *S. Pangrazio*, the post-station, beyond which is the village of *Guagnano*. The next station is

10 m. *Campi* (4990 Inhab.), from which crossing an extensive plain well cultivated and covered with villages, and gradually ascending, we reach

11 m. *Lecce* (*see* Rte. 148).

ROUTE 151.

LECCE TO GALLIPOLI (BY ROAD).

	Kil.
Lecce to	
Galatone	20
Gallipoli	35
	or 22 miles.

Public mail conveyance in 3 hrs. (3 fr.) Carriages may be hired at 12 frs. per diem for Taranto and Gallipoli.

After leaving Lecce, the road passes by the Cappuccini, and through *Lequile* (1902 Inhab.) to

16 m. *Nardò* (10,220 Inhab.), the ancient *Neretum*, a city of the Sallentini, a well-built and industrious town, surrounded by a richly-cultivated country, abounding in olive-trees and in plantations of cotton and tobacco. It is the see of a bishopric in conjunction with Gallipoli. The cathedral, of the 15th cent., and formerly a ch. belonging to

the Benedictines, was completely modernised in the last cent. It contains some paintings by *Luca Giordano* and *Solimena*. The episcopal palace contains a library, in which are some old MSS. illustrating the mediæval history of the province. The small circular chapel near the gate of the town is an interesting building. Nardò was formerly famous for its schools, in which Greek was publicly taught, and in which Galateus, who mentions them, was educated. In the middle ages the marshes between Nardò and the sea, by their phosphorescent phenomena, called *mutate*, led even educated men to regard them as peopled with airy phantoms.

6 m. to the E. lies

[*Galatina* (10,344 Inhab.), one of the best built towns in this remote part of Italy. The Ch. and Monastery of S. Catherine, which belonged formerly to the Franciscans, were built in the 14th centy. by Raimondo Orsini del Balzo, prince of Taranto, on his return from the Holy Land. The church contains many tombs of the Del Balzo family, and is completely covered with frescos, of the early part of the 15th cent., important in the history of painting in Southern Italy. The apse, which is polygonal, has lancet windows and buttresses of a later date.]

12½ m. *Galatone* (5559 Inhab.), the birthplace, in 1444, of *Antonio de Ferrariis*, better known as *Galateus*, physician to Ferdinand II. of Aragon, the friend of Pontano, Sannazzaro, and Ermolao Barbaro, and the author of the work, *De Situ Iapigiæ*.

9½ m. GALLIPOLI (9951 Inhab.—Inn: *Locanda d'Elia*, inferior), the *Urbs Graia Callipolis* of Mela, and the *Anxa* of Pliny, founded by the Lacedæmonian Leucippus, with the assistance of the Tarentines. It is beautifully situated on an insulated rock in the sea, connected by a stone bridge of 12 arches with the mainland. It is the chief town of a district. It has a good port, and is the principal depôt of the oil of the province, which is collected here for exportation, to the amount of 7000 tons annually. The oil-tanks are excavated in the limestone-rock. Nearly all the resident merchants are connected with houses in Naples, who purchase the oil from the landed proprietors. English and United States Vice-Consuls reside here. Near the bridge is a fountain decorated with antique bas-reliefs. The castle was built by Charles I. of Anjou, and restored by Ferdinand I. The cathedral is a handsome building, erected in the early part of the 17th cent., and contains some pictures of merit by native artists.

The Peirano-Danovaro Co.'s steamers call at Gallipoli every Wednesday on their way round the coast from Naples to Ancona, and every Sunday on their way back from Ancona to Naples.

Near Gallipoli is the village of *Picciotti*, picturesquely situated on a hill. The date-palm grows luxuriantly in the gardens of the villas in the neighbourhood.

A fair road leads from Gallipoli to S. Maria di Leuca (Rte. 148), passing through *Ugento*, *Alessano*, and *Gagliano*, from which a bridle-road to *Castrignano* and *S. M. del Capo* and the extreme S.E. point of Italy.

ROUTE 152.

NAPLES TO MELFI AND VENOSA (BY RAIL AND ROAD), WITH AN EXCURSION TO MONTE VULTURE.

There are several routes from Naples to Melfi.

I. By the rly. as far as *Foggia* and Candela, and from there across country to Melfi, 15 m. (Rtes. 146 and 147). The easiest route and the shortest in point of time,

II. By rly. as far as Laura, and from thence to Avellino (Ex. V. from Naples), whence in a light carriage to *S. Angelo de' Lombardi* (6654 Inhab.). The road passes through *Volturara* and *Montemarano* (2684 Inhab.), crosses the Calore by the bridge of *Lomito* or *Ponte di Calore* as far as which there is a daily diligence, and, leaving on the rt. *Nusco* (4473 Inhab.), an episcopal city containing ancient remains, passes the source of the Ofanto and ascends to *S. Angelo de' Lombardi*, the chief town of the district. 4 m. after crossing the Calore, at the 21st m. from Avellino, a path on the l. leads direct to the *Lake of Amsanctus*, 5 m. off (Rte. 146), which can be visited by this route, proceeding for the evening to *Grottaminarda*. From S. Angelo there is a road over a high, cold, and bleak tract of country, to *Bisaccia* (5542 Inhab.), 10 m., and its continuation in progress thence to *Lacedonia* (6132 Inhab.), 5 m., the see of a bishop, supposed to occupy the site of *Aquilonia*, a city of the Hirpini, whose Oscan coins, several of which have been found in the neighbourhood, bear the inscription, *Akudunnia*. A descent brings us to the Ofanto, and crossing it by the bridge of *Sta. Venere*, the ancient *Pons Aufidi*, after 7 m. we reach Melfi, 56 m. from Avellino and 84 from Naples.

III. By Salerno, Eboli, and Valva. This route, as far as Eboli, is performed by rly., 3 trains daily in 3½ hrs. (Exc. IV. from Naples, and Rte. 155). From Eboli to Muro there is a post-carriage in 8 hrs. 1st cl. 10 fr., 2nd cl. 8½ fr. From Muro to Melfi by vetturino in 5 hrs. The roads are good, but deficient in inns.

Leaving Eboli, the high road of Calabria is followed for 4 m., when the route to Melfi branches off to the l., near which a road of 2 m. turns off on the l. to *Campagna* (9813 Inhab.), the chief town of a district, about 3 m. from the road, which now becomes hilly, and continues so all the way to Melfi.

11 m. *Oliveto* (3923 Inhab.), in a striking position above the rt. bank of the Sele. A fine baronial castle forms a conspicuous object from the river. The descent from Oliveto to the Sele is rapid. The river is crossed by a stone bridge nearly under the village of *Palo*, picturesquely situated on a precipitous rock which rises abruptly from the l. bank. The road proceeds thence by a tedious ascent along the flank of the mountains to

5 m. *Valva* (2045 Inhab.), prettily situated above the river. On the crest of the hills above the road are the villages of *Cogliano* and *Coglianello*. The valley of the Sele is left nearly opposite *Calabritto*, and the road ascends through a rich country diversified by forest trees and vineyards, to

7 m. *Laviano* (2531 Inhab., indifferent *osteria*), picturesquely placed among the hills which form the boundary of Principato Citeriore on this side. Its baronial castle, though falling into ruin, is still a striking object.

Between Laviano and Muro we enter the province of *Basilicata*. Its surface, though broken by frequent ravines, and occasionally clothed with timber, has generally a bare and stony aspect; and the difficulty of constructing roads over its lofty mountains has hitherto limited a knowledge of its interior to the pedestrian.

8 m. *Muro* (7954 Inhab., indifferent *osteria*), an episcopal town, in a deep ravine on the rt. of the road, amidst wild and dreary scenery, is supposed to stand near the site of *Numistro*, a town of Lucania, where a battle was fought between Hannibal and Marcellus B.C. 210. The *Castle of Muro*, built on a height overlooking the ravine, was the scene of two dark events in the history of Naples. After the death of the Emperor Frederick II., Henry, his youngest son by Isabella of England, was found dead in it, in 1254, having been poisoned, it is supposed, by Conrad his brother, who died near Lavello a few months later of fever, or, according to others, of poison. In 1381 Charles III. of Durazzo, having entered Naples and taken his cousin, Queen Joanna I., prisoner, sent her to

this castle, where on the 12th May, 1382, she was suffocated by two Hungarian soldiers under a feather-bed, a punishment advised by the king of Hungary in revenge for the murder of his brother Andrew.

The road ascends on leaving Muro, passing on the rt. the thriving town of *Bella* (5395 Inhab.), and farther on, upon the hills N. of the road, *S. Fele* (10,536 Inhab.). At the point where the road to it branches off there is a small tavern near the watershed between the Adriatic and the Tyrrhenian seas. The road now descends into a barren ravine, watered by a branch of the *Fiume d'Atella* rising under *Monte Pierno*, and falling into the Ofanto below Rionero. Three branches of this stream are crossed, and a slight ascent leads to

18 m. *Atella* (2465 Inhab.), a miserable place, half dilapidated by the earthquake of 1851. In 1496 it sustained a siege under the Duke de Montpensier against the army of Ferdinand II. After many displays of valour on both sides, the French were obliged to capitulate. During the contests the possession of the stream below Atella, on which the inhab. and the French garrison depended for their supplies, became an object of frequent contention. In 1502, Gonsalvo de Cordova came to Atella, and the Duke de Nemours to Melfi, to settle the differences that had arisen out of the partition treaty of Granada. The attempts were unsuccessful, and the war broke out with an attack of the French upon Atripalda.

4 m. S.E. of Atella, on an isolated hill, forming a conspicuous object from all parts of the surrounding country, is the baronial mansion called *Castel di Lago Pesole*, a favourite hunting-seat of Frederick II. It is well worth a visit, as it is one of the few mansions of the 13th cent. which have been kept up. It belongs to Prince Doria Pamfili. Below the castle is the small lake of *Pesole*, surrounded by extensive forests; the river *Bradano* flows out of it.

Monte Vulture now becomes a prominent object on the N. The road is carried along its E. slopes through the towns of Rionero, Barile, and Rapolla to Melfi.

3½ m. *Rionero* (11,520 Inhab.), a thriving town, which suffered severely from the earthquake of Aug. 14, 1851. Nearly one-third of it was thrown down and 64 inhab. buried under the ruins.

2 m. *Barile* (3827 Inhab.), a colony of Albanians, who retain in part their dress and language. The lower orders live almost entirely in caverns. Barile stands on a high offshoot of the Vulture, and commands an extensive prospect over the plain of Puglia as far as Monte Gargano, beyond which the sea is visible. It was nearly destroyed by the earthquake in 1851, which caused the death of 120 of its inhab. From Barile the road proceeds direct to Venosa. A branch-road turns off on the l. to

4 m. *Rapolla* (3511 Inhab.), also ruined by the earthquake; 70 inhab. perished, and its ancient Norman cathedral, with the exception of the front door, was utterly destroyed.

3 m. MELFI (11,648 Inhab.—Inns: *Albergo Basil*, *Locanda del Sole*), the chief town of a district and the see of a bishop, jointly with Rapolla, is built on a spur of the Vulture on the N. side. From all points of view Melfi is a striking object, but more especially from the E. side, where it is backed by the fine outline of Monte Vulture. The hill on which the city is built is of lava, exhibiting an imperfect columnar structure, and characterised by the abundance of the blue mineral substance called *Haüyne*. The streets are narrow, but contain some good houses, the principal of which bear an inscription with the name of the proprietor.

The Castle overhangs a precipice at the upper end of the city, and, although much modernised, is still a fine specimen of Norman architecture. It is the first public edifice constructed by the Normans after their settlement in Apulia. In 1043 the Norman chiefs under William Bras de Fer, the eldest son of

Tancred de Hauteville, whom they had invested with the title of Count of Apulia, convened a general assembly at Melfi to determine on the form of government of their new possessions. Melfi was then declared to be the capital of the confederation; and periodical councils were appointed for the enactment of laws and the discussion of public business. In 1059 Nicholas II. visited the city, and invested Robert Guiscard with the duchies of Puglia and Calabria. In 1089 Urban II. held here a general council of 113 bishops. Alexander II. and Paschal II. also held councils in the city; and Frederick II. convened within its walls a parliament for the purpose of promulgating the laws drawn up by Pietro delle Vigne. His son Conrad made Melfi his capital, and held within the Castle a parliament of Barons. The large hall in which these assemblies were held has been converted into a theatre. A portion of the castle is still kept in repair for the accommodation of Prince Doria Pamfili and his family, to whom a great extent of the surrounding country belongs.

The cathedral, which was remarkable for its richly-carved ceiling, and its lofty Norman tower, erected in 1155, by William the Bad, has been restored and modernised after being nearly destroyed by the earthquake which desolated the district on the 14th Aug. 1851, levelling to the ground the college, the military depôt, several churches, and 163 houses in Melfi, including the bishop's palace, a fine building. In this terrible catastrophe more than 1000 persons perished; the motion lasted about 60 seconds, assuming first a perpendicular and afterwards an oscillating direction. The vineyards near Melfi produce a wine which has a great local reputation; and the cheese, veal, and oil of the country are also celebrated.

IV. There is a fourth way of reaching Melfi from Naples—by rail to Eboli (Exc. IV. from Naples and Rte. 155), thence by diligence (pending the completion of the rly.) through Auletta to Potenza in 9 hrs. (Rte. 153), and thence by diligence to Melfi through Avigliano, falling into Rte. 152, III., at Atella.

EXCURSION TO MONTE VULTURE.

This excursion can be made on horseback. It will take about 2½ hrs. to reach the summit of the mountain.

Leaving Melfi by the Gate of the Fountains, the road skirts the N. side of the mountain, and, winding gradually round it to the S., leaves the Ofanto on the rt. The scenery which it commands during the ascent is extremely beautiful. In the tufa rock of the mountain are several caverns, which have served at various times as the haunts of banditti. On the S. side of the mountain an opening, through which the small rivulets that rise in the interior find an outlet, affords a passage for the path leading to the central crater. After traversing the forest of *Monticchio* we ascend in a N. direction until we reach the ancient crater, marked by a nearly unbroken circle of hills. These inner regions are clothed with magnificent forests of oaks, and abound in large patches of rich grazing-land. Beyond the central basin is the conical peak called *Il Pizzuto di Melfi*, 4357 ft., forming the highest point of the mountain. Within the widest crater are two small lakes. On the borders of the smallest, or upper one, 121 ft. deep, are the Capuchin convent of *S. Michele* and the ruins of a ch. dedicated to S. Ilario (refreshments may be obtained here). This scene, on approaching it from the dark recesses of the forest, is one of singular beauty. The forests of Monte Vulture abound in wild boar.

Monte Vulture is interesting to the classical traveller on account of the influence assigned to it in producing the defeat of the Roman army at Cannæ 30 m. off (it is said that the wind blew down from the mountain with so much violence, and raised such clouds of dust from the plain, that the troops were overpowered by it); and as the scene of an adventure of the infant Horace:—

> Me fabulosæ Vulture in Appulo,
> Altricis extra limen Apuliæ,
> Ludo fatigatumque somno,
> Fronde nova puerum palumbes
> Texêre: mirum quod foret omnibus,
> Quicunque celsæ nidum Acherontiæ,
> Saltusque Bantinos, et arvum
> Pingue tenent humilis Ferenti:

Ut tuto ab atris corpore viperis
Dormirem et ursis; ut premerer sacra
Lauroque collataque myrto,
Non sine Dis animosus infans.
HOR. *Carm.* III. IV. 9.

The base of the group of Monte Vulture has a diameter varying from 20 to 30 m., rising out of the secondary cretaceous macigno formation, which surrounds it on all sides. Upon various parts of its surface no less than 12 cones of eruption can be traced. There is no appearance of any extensive lava-stream in any part of it, and this, coupled with the beds of travertine which rest upon the volcanic formation in different places, on one of which Atella is built, proves the great antiquity of the volcano. At present the only evidences of volcanic action are the earthquakes which desolate the surrounding country, and the emission of carbonic acid gas from the lake. The lava of Monte Vulture is so compact as to resemble basalt.

[20 m. N. of *Melfi* is *Candela* Stat., the present terminus of the *rly.* from Foggia (see Rte. 146). *Diligence* daily in 3 hrs.]

From Melfi a road of about 15 m. (there is a shorter mule-path) leads through Rapolla and Barile to

Venosa (7222 Inhab. *Inn*, bad), the seat of a bishop, situated among vineyards and olive-groves, upon a hill, at the foot of which flows the *Fiumara*, a rivulet, supposed to be the *Daunus*, alluded to by Horace as the *pauper aquæ Daunus*, Od. iii. 30, 11.

Venusia, situated on the frontier of Apulia and Lucania—

Lucanus, an Appulus, anceps:
Nam Venusinus arat finem sub utrumque colonus. HOR. *Sat.* II. I. 34—

was an important Roman colony before the war with Pyrrhus, and received the thanks of the Senate for the protection it afforded to the Consul Varro Terentius after the battle of Cannæ (B.C. 216). Its greatest celebrity, however, is as the birthplace of Horace, who was born here B.C. 65, during the consulate of L. Manlius Torquatus and L. Aurelius Cotta.

O nata mecum Consule Manlio.
HOR. *Carm.* III. XXI.

In one of the streets of the city stands a column surmounted by a bust of the poet, dressed in a clerical habit, like that of Ovid at Solmona, and evidently referable to the same mediæval period.

The massive ruins of the Castle, close to the principal gateway of the city, give a very picturesque character to the quarter in which it is situated. It was erected in the 15th cent. by Pirro del Balzo, Prince of Altamura and Venosa, but never completed. His name and armorial bearings are on a marble slab above one of the bridges over the moat. A winding stair leads to the dungeons under ground, the walls of which are still covered with inscriptions by prisoners in the 16th cent. The castle is tolerably well preserved. From the W. tower there is a beautiful view over the woods of M. Vulture, and the country round the Lago di Pesole.

The most interesting building in Venosa is the *Abbey of the Holy Trinity*, founded by Robert Guiscard, and consecrated in 1058 by Nicholas II. Previous to this period a church existed on the spot, which had been erected in 942 on the site of a Temple of *Hymen* by Gisulfus, Prince of Salerno.

The adjoining ch. of *La Trinità* is a low building with pointed arches, the door of which is guarded by two stone lions; in the small vestibule stands a column, which, according to the local superstition, has the power of binding as friends for life those who hand in hand go round it. The interior, injured by neglect and restorations, contains the *Tombs of Robert Guiscard* and of his first wife, *Alsarda*, the mother of Bohemond, divorced from Guiscard on the ground of consanguinity. The former, a plain marble sarcophagus in a niche in the wall, contains the bones of Guiscard and of his brothers, William Bras-de-fer, Drogo, who was murdered there on the feast of St. Lawrence in 1051, and Humphrey, who succeeded him. On the opposite side a similar sarcophagus contains the body of Aberarda, with the same inscription as that observed on the tomb of Bohemond at Canosa, p. 373.

On a pillar in the l. aisle there is a portrait in fresco of Nicholas II., with

the inscription, *Papa Nicholaus hoc sacrum templum consecravit MLVIII.*

Near here the Benedictines commenced in the 13th cent. a much larger church, which remained unfinished when the Abbey was given to the military Knights of St. John by Boniface VIII. The building is of large square blocks, taken from a Roman amphitheatre, and contains many ancient columns; but it is now turned into a vineyard and overgrown with vegetation.

In 851 Venosa was taken and nearly ruined by the Saracens, who held it till 866, when they were expelled by the Emperor Louis II. In 1133 Roger took and destroyed it, and according to a contemporary chronicler,—*viros quoque et mulieres, parvulosque vario mortis genere necavit, quosdam vero eorum comburi fecit.* The city suffered greatly from the earthquake of 1851; many houses and most of the public buildings were thrown down, or seriously injured.

The entrance to the *Jewish Catacombs*, discovered in 1853, is ¾ m. from the town on the road that descends to the Fiumara. They are excavated in the soft limestone at a little depth under the *Piano della Maddalena*, and have several corridors, the largest of which, the central one, is nearly 7 ft. high, and as many wide; it has cells of various sizes on the sides; and as far as it has been cleared, is nearly 400 ft. long. In the walls of these sepulchral chambers, as well as in those and the pavement of the corridors, are numerous *loculi* or niches of different sizes. The niches are closed with large flat bricks, or tiles, joined with cement, upon some of which are either roughly painted or scratched inscriptions in Hebrew, Latin, or Greek. 24 of these inscriptions are in Hebrew; they have the seven-branched candlestick and a pigeon with an olive-branch to show that the buried were Jews, whilst 4 Hebrew inscriptions in the Cathedral at Venosa having a cross are supposed to indicate that the dead had become Christians. The Latin and Greek inscriptions are misspelt, but the Hebrew ones are more correct; they generally consist of a prayer for the repose of the dead. The arrangement of these catacombs proves that they were excavated for a necropolis. At Lavello there were also found some Hebrew inscriptions in the last cent.; and other Hebrew cemeteries were discovered in 1854 at Oria (Rte. 150). The existence of Jews in Apulia and Calabria in the 4th cent. is mentioned in contemporary records, and especially in a decree of the Emperor Honorius of the year 398: *Vacillare per Apuliam et Calabriam plurimos ordines civitatum comperimus, quia Judaicæ superstitionis sunt.—Cod. Theod.* xii. 1, 158. But the use of the Hebrew language, which was scarcely spoken in Western Europe before the 10th cent., would seem to prove these tombs, or at any rate the inscriptions on them, to be of later date.

In the neighbourhood of Venosa are several places interesting to the traveller from being mentioned by Horace. In the ode on the Mons Vultur, already quoted, the poet alludes to *Acherontia*, *Bantia*, and *Ferentum*. The first is *Acerenza* (3838 Inhab.), built like a nest, as described by Horace, *celsæ nidum Acherontiæ*, on a steep hill, 18 m. S.E. of Venosa. Between these towns is *Forenza* (7342 Inhab.), near the site of *Ferentum*, which, from Horace's designation, *arvum pingue humilis Ferenti*, is supposed to have stood in the plain 2 m. nearer Venosa. The name of *Bantia* is preserved in the *Abadia de' Banzi*, near *Genzano* (7269 Inhab.), S. of the *Bosco dell' Abadia*, the *Saltus Bantini* of the poet. Bantia was a Municipium under the Empire, as we learn from the *Tabula Bantina*, a bronze tablet discovered in 1790 near *Oppido*, and containing a Plebiscitum, written both in Latin and Oscan.—*Palazzo San Gervasio* (6896 Inhab.), 7 m. E. of Venosa on the rt. of the road to Spinazzola, is the site which Chaupy assigns to the *Fountain of Bandusia*, on the strength of ecclesiastical records which prove that a copious spring near Palazzo, now called *Fontana Grande*, was known in the 12th cent. as the *Fons Bandusinus*, and that there was a ch. dedicated to S. Gervasius and S. Protasius, *in Bandusino fonte apud Venusiam.* Yet the Roman antiquaries,

apparently upon grounds equally strong, identify it with two springs in the valley of *Licenza*, near the site of the Sabine Farm of the poet beyond Vicovaro and Tivoli:

> O Fons Bandusiæ, splendidior vitro,
> Dulci digne mero, non sine floribus,
> Cras donaberis hædo,
> Cui frons turgida cornibus
> Primis, et Venerem et prælia destinat
> Frustra. HOR. *Carm.* III. XIII.

The wooded hills between Venosa and the site of Bantia, where several tributaries of the *Braduno* rise, were the scene of the death of *Marcellus*, the conqueror of Syracuse, and the first Roman general who checked the victorious progress of Hannibal in Italy. He separated himself from his camp hereabouts, and fell into an ambuscade, B.C. 208.

6 m. N. of Venosa is *Lavello* (5709 Inhab.), on the high road from Melfi to Canosa and Barletta, near the Ofanto, where the Suabian king Conrad, the father of the unfortunate Conradin, died in 1254, at the age of 26.

From Lavello the *rly.* along the Adriatic may be reached at *Cerignola* Stat. in Rte. 148. From Venosa there is now a road S. 31 m. to *Potenza*, in Rte. 153.

ROUTE 153.

NAPLES TO BARI *viâ* POTENZA.

This route as far as Eboli (49 m., 3 trains daily in 3½ to 4½ hrs.) is done by rly. (Exc. IV. from Naples, and Rte. 155). From Eboli the rly. is in progress to Potenza, but is only completed 28 m. through *Romagnano* to *Balvano*, (2 trains daily from Naples, in 6 hrs.) so that the traveller had best make use of the diligence still running from Eboli to Auletta (23 m.) in 5 hrs. (6 fr.), and thence to Potenza (33 m.) in 8 hrs. (9 fr.) (Rte. 155). From Potenza to Altamura (39 m.), vetturino in 12 hrs., and thence to Grumo (14 m.) on the Bari-Taranto line, post-carriage in 2 hrs. (2 fr. 55 c.), and from Grumo to Bari, rly. in ¾ hr.

The carriage-road branches off on the l. from the high road from Eboli to Calabria at the 62nd m., before reaching Auletta, described in Rte. 155, and crosses the *Landro*, a small tributary of the Sele. The country between Auletta and Vietri is extremely picturesque, passing through a succession of wide valleys and narrow gorges, with villages and castles on many of the pointed peaks.

9 m. *Vietri* (3683 Inhab.—Inn: *Roma*), supposed to stand upon the site of the *Campi Veteres*, where Tiberius Gracchus was treacherously murdered by the Lucanians. From Vietri the road reaches the *Marmo*, which is crossed over a large bridge, from which a road of 2 m. leads to *Picerno* on the l. (4493 Inhab.), almost levelled to the ground by the earthquake of 1857. From the river the road, by a long ascent, crosses the ridge of *Monte Fo*, whence, by a gentle descent, it brings us to

3 m. POTENZA (18,513 Inhab.—*Inn: Croci di Savoia*), the chief town of the province of Basilicata and the see of a bishop, situated on the crest of a hill surrounded by the great chain of the Apennines. The *Basente*, which has its source in the mountains near *Vignola*, 4 m. distant, flows beneath the city. Potenza, in the middle ages, was a place of considerable importance; it was destroyed by Frederick II., and by Charles of Anjou in revenge for its allegiance to Conradin. The ancient *Potentia* was in a plain below the modern town, at a place called *Murata*. Potenza suffered very severely from the earthquake of Dec. 16, 1857.

From Potenza there is a hilly road (37 m.) to Melfi (*diligence* in 9 hrs. through *Avigliano* (15,982 Inhab., 11 m., and *Atella*, where it falls into Rte. 152.

Another road of 20 m. leads through *Pietragalla* (5852 Inhab.) (from which a road of 10 m. on rt. to *Oppido*) to *Acerenza* (3836 Inhab., fair *Inn*), placed on a lofty hill, an archiepiscopal see jointly with Matera. It occupies the

site and retains the name of *Acherontia*, alluded to by Horace in a passage already quoted (Rte. 152). It was occupied by Totila, and made a stronghold of the Goths in the wars against the Greeks. The crypt of the cathedral contains some antique columns. From Acerenza a *via naturale* of 18 m. leads to *Spinazzola*, and a fair road of 15 m., through *Forenza* (7342 Inhab.), to *Venosa*. The post distances from Potenza are 5½ to Matera and 3 to Melfi.

For the road E. from Potenza to Castellaneta Stat. on the rly. to Taranto, see Rte. 154.

[Before reaching Potenza from Vietri a bridle-path branches off on the right, through *Tito*, *Pietrafesa*, *Brienza*, to *Marsico Nuovo*, a district which suffered greatly from the great earthquake of Dec. 1857, and also the headquarters, formerly, of brigandage. From Marsico Nuovo a *via naturale* will bring the traveller to *Viggiano* (the inhabitants are well known as itinerant musicians), *Tramutola*, *Saponara*, near the sources of the Agri, which falls into the Gulf of Taranto, and *Montemurro*, which appear to have been the centre of that frightful calamity; Saponara and Montemurro in particular were totally destroyed. From Tramutola a bridle-path over the *Piano di Muorno*, where there is a small lake, leads into the valley of the Calore, and to *Montesano;* north of which is Padula, which was nearly levelled to the ground by the same earthquake. See p. 403.]

On leaving Potenza for Altamura, the road passes through

Pietragalla and *Oppido* to Montepeloso; and a mule-path from *Vaglio*, on the high road to Taranto, to *Tolve*, whence, crossing the Monte Pazano, it follows the course of the Brazdano till it turns eastward to

25 m. *Montepeloso* (6327 Inhab.), upon a hill and surrounded with walls. It offered a strong resistance to Roger in 1133, by whom it was burnt and most of the inhabitants massacred. The path crosses the Cassoni and proceeds to

8 m. *Gravina* (14,443 Inhab.), an episcopal city occupying the site of ancient *Plera*, one of the stations on the Tarentine branch of the *Via Apvia*. It is situated on the lower slopes of a hill in the great valley which here extends from the Apennines to the chain of lower hills called the *Murgie*. The country around the city is reputed for its pasturage and for its breed of horses. The city is surrounded with walls and towers, and is a dirty place, although there are many fountains. The lower classes live in caverns excavated in the tufa rock. Its ancient castle was one of the strongholds of the Orsini family, dukes of Gravina, the elder branch of which, now resident at Rome, take their title from it. The fair of Gravina, which takes place on the 20th of April, is one of the most famous in the kingdom. The basin of tufa rock in which Gravina is situated is highly charged with nitre, which is collected and purified in the town. Between Gravina and Altamura are some remains of the *Via Appia*. A *via naturale* of 12 m. leads from Gravina to Matera.

6 m. ALTAMURA (17,108 Inhab.), the chief town of a district, is situated on a hill overlooking the great pastoral plains locally known under the names of *Mattine* and *Lame*. It was rebuilt by Frederick II., who erected its fine cathedral in 1232, and the walls by which it was formerly surrounded, and on which Pipino, Conte di Minervino, was hung in the 14th century. Giovanni Antonio Orsini, last Prince of Taranto, son of Raimondello Orsini by Marie d'Enghien, who became the third wife of King Ladislaus, died in the Castle of Altamura, Nov. 15, 1463, with suspicion of having been strangled by his own servants, at the suggestion of his nephew and heir Ferdinand I. of Aragon. Altamura was the birthplace of *Mercadante*, the eminent musical composer. In the neighbourhood of the city are some Roman ruins, which probably mark the site of *Sub Lupatia*, one of the stations of the Appian Way. A very fair cross road of about 16 m., passing through Santeramo, leads from Altamura to Gioia, on the rly. between Bari and Taranto.

The direct road to Bari now skirts the base of the low hilly range of the

Murgie di Gravina e d'Altamura, and proceeds through *Toritto* (5523 Inhab.) to

14 m. *Grumo* Stat., on the Bari-Taranto line (Rte. 149).

ROUTE 154.

POTENZA TO TARANTO.

From Potenza to Castellaneta (81 m.), on the Bari-Taranto line by vetturino. From Castellaneta to Taranto (1¼ hr.) by train (Rte. 149). On leaving Potenza the road is carried across the Basente mountains to

24 m. *Tricarico* (6856 Inhab.), the see of a bishop, situated on a rising ground between the Basente and the Bradano. From Tricarico the road passes through the towns of *Grassano* (5262 Inhab.), parallel but at some distance from *Grottole* (12 m., 2780 Inhab.), *Miglionico* (3700 Inhab. 6 m.), beyond which it crosses the Bradano river at Ponte S. Giuliano, ascending gradually to

37 m. *Matera* (14,312 Inhab.), the chief town of a district, and an archiepiscopal see in conjunction with Acerenza. It is situated in the valley of one of the affluents to the Bradano, and is surrounded by a rich pastoral country. The Corinthian granite pillars of the cathedral are supposed to have been brought from Metapontum. Its Latin name, *Mateola*, and the tower near the town walls, known as the *Torre Metella*, have been regarded as indications of the foundation of the town by *Cæcilius Metellus* after the termination of the Social War. Matera carries on a considerable commerce in the nitre with which the strata abound. The valley in which the city is placed is abrupt, and its sides are full of caverns which form the habitations of the lower classes. Many bear evidence of great antiquity. The ch. of *Sta. Maria d'Idria* is excavated in a rock which rises insulated in the midst of this valley. Matera is a dirty town, and its lower classes are said to be the least civilised of the province of Basilicata. From Matera a *via nazionale* over the plain, leaving on the r. *Ginosa* (6950 Inhab.), the ancient *Genusium*, leads to

20 m. *Castellaneta* Stat. on the Bari-Taranto line (Rte. 149).

ROUTE 155.

NAPLES TO REGGIO.

	Miles by rail.	Posts
Naples to Salerno	33	
Salerno to Eboli	16	
	49	
Eboli to Duchessa		1
[An extra horse for every pair both ways.]		
Duchessa to Auletta		1
[An extra horse for every pair from Auletta to Duchessa.]		
Auletta to Sala		1
[An extra horse for every pair.]		
Sala to Casalnuovo		1½
Casalnuovo to Lagonegro		1½
[An extra horse for every pair.]		
Lagonegro to Lauria		1½
Lauria to Castelluccio		1
Castelluccio to Rotonda		1
[An extra horse as far as the Piano del Galdo.]		
Rotonda to Campotenese		1
Campotenese to Castrovillari		1
Castrovillari to Cammarato		1
[An extra horse as far as La Dirupata.]		
Cammarato to Tarsia		1
Tarsia to Ritorlo		1½
Ritorlo to Cosenza		1½
Cosenza to Rogliano		1½
Rogliano to Carpenzano		1
Carpenzano to Coraci		1
Coraci to Arena Bianca		1½
Arena Bianca to Tiriolo		1½
Tiriolo to Casino Ciriaco		1½
Casino Ciriaco to Torre Masdea		1½
Torre Masdea to Monteleone		1½
Monteleone to Mileto		1
Mileto to Rosarno		1
Rosarno to Palme		1½
Palme to Bagnara		1½
Bagnara to Villa S. Giovanni		1½
[An extra horse as far as the Piano della Corona.]		
Villa S. Giovanni to Reggio		1
	357	

N.B.—The Neapolitan post of 8 miles equals about 10 Eng. m. or 16 kil. The total distance from Naples to Reggio is 346 m., from Eboli 297 m.

Inns on the road.—It is almost impossible, in the lines of road which are seldom visited by travellers, to describe the inns with any certainty that they will be found, from year to year, conducted by the same proprietors or even under the same names: those in the principal towns are all which we can venture to give.

No post-road in Italy is so little frequented or abounds in more magnificent scenery as the high road into Calabria, yet few travellers go farther S. than Pæstum. The absence of good inns has hitherto been a sufficient cause, to say nothing of the slowness of vetturino travelling, and the facilities of proceeding along the coast by steamer. The high post-road is guarded, and the traveller who can submit to the customs of the country, and has learned to put up with Italian inns such as they are found elsewhere out of the beaten track, will find that a journey into Calabria compensates for any inconveniences he may incur. The three provinces are rich in natural beauty. The mountains are clothed with forests, while the fertile valleys, the broken coasts, and the sites rich in classical associations, afford a combination of beautiful and interesting scenes not surpassed in any part of Europe.

The *rly.* from Naples to Eboli is to be carried to meet the Taranto and Reggio line at Torremare Stat., but at present it is only completed on the Naples side as far as *Balvano* (see Rte. 153), and on the Torremare side as far as *Calciano* (see Rte. 156).

The malle-poste (*vettura corriera*) leaves Eboli for Lagonegro daily (see *Correspondenze delle Ferrovie Meridionale* in the *Indicatore Ufficiale*), corresponding with the different towns of Calabria, and takes 3½ days to reach Reggio; fare about 70 fr. There is also a *diligence* 3 times a week, but it is difficult to get a place in either. Vetturini take 10 days to perform the journey from Salerno to Reggio, and charge from 80 to 100 francs for a place in the interior of the carriage. They usually follow a road in some parts different from that travelled by the courier; we have therefore, in the following route, in which the posts are given according to the latest government regulations, endeavoured to describe the country so as to include all possible changes.

The railway as far as Salerno has already been described (Excursion IV. from Naples, see p. 291), as far as Eboli there are 3 trains daily from Naples in 3½ to 4½ hrs.

On leaving Salerno the line, after skirting the shore for 3 m., proceeds along the plain at the foot of the hills on which the picturesque villages of *Pugliano*, *Montecorvino*, and others are scattered, and reaches,

9 kil. *Pontecagnano* Stat., and

8 kil. *Bellizzi* Stat.

Crossing several streams, we pass near *Vicenza*, a group of houses occupying the site of *Picentia*, the ancient capital of the *Picentini*, before reaching

3 kil. *Battipaglia* Stat., a village on the Tusciano, 12 m. from Salerno, where the road to Pæstum branches off on the rt. (see p. 294). On the hills N. of Battipaglia is *Olevano* (2710 Inhab.), one of the most picturesque villages on this side of the Apennines.

6 kil. *Eboli* Stat. (8947 Inhab.—Inns: *Albergo del Vuzzo*, nearly 10 min. outside the town, and is the diligence office, attentive landlord; *Alb. del Sorrentino*), situated at a considerable elevation above the level of the plains. The climate is uniformly mild, but during the summer the town becomes unhealthy, in consequence of the malaria which ascends from the subjacent plain of the Sele. The town commands a fine view over the sea, the magnificent forest of Persano, the towns on the slopes of Monte Alburno, and the valley of the Silarus. There is a curious painting of the Crucifixion, by a certain *Roberto di Oderisio*, in the ch. of S. Francesco di Assisi here. [Diligence 3 times a week from Eboli to Melfi (in Rte. 152), by (5 hrs.) Auletta and Potenza, corresponding with that from Melfi and Barletta by Canosa.]

The Sele is crossed 3½ m. from Eboli. The road leaves on the rt. *Postiglione*

(2991 Inhab.), situated on the N. side of *Monte Alburno*, and commands during the ascent a fine view over the plains of Pæstum and the sea.

10 m. *Duchessa*, a post station. *Lo Scorzo*, a short distance beyond it, on the summit of the mountain, is one of the resting-places of the vetturini on the second day's journey from Naples. It has a tolerable inn. The villages of *Castelluccio*, *Galdo*, and *Sicignano* are seen among the heights of Alburno. This mountain, the *Alburnus* of Virgil, which forms the most striking object in the landscape from Pæstum, separates the open plain between Lo Scorzo and Auletta from the sea: it is often called the *Monte di Postiglione* or *di Sicignano*, from the nearest villages. The scenery of its dark forests and deep ravines is magnificent. Its lower slopes are clothed with extensive woods of oak and beech, interspersed with ilex.

Est lucos Silari circa, ilicibusque virentem
Plurimus Alburnum volitans, cui nomen asilo
Romanum est, œstron Grail vertêre vocantes;
Asper, acerba sonans; quo tota exterrita silvis
Diffugiunt armenta, furit mugitibus æther
Concussus, silvæque, et sicci ripa Tanagri.
VIRG. *Georg.* III. 146.

The road descends into the valley of the *Tanagro*, called also *Negro*, the ancient *Tanager*, which rushes along its rocky bed, forming small cataracts in its course. The river is crossed before reaching

11 m. *Auletta* (2997 Inhab.—Inn: *La Posta*, poor), situated on an elevation above the Negro, amidst a grove of olive-trees and vineyards. It was formerly strongly fortified, and withstood a siege by Charles V. from the 4th to the 24th of July, 1535. [Here the road to Potenza branches off on the l. (Rte. 153), on which, pending the completion of the rly. to Potenza, there is a public conveyance in 8 hrs. in correspondence with the vettura corriera and the diligence from Naples.] Here the traveller may witness the first distressing effects of the earthquake of 1857, the ch. and most of the houses in the place having been ruined.

A short distance beyond Auletta is *Pertosa*, also half ruined by the late earthquake. Below this place is a large cavern dedicated to San Michele, from which the Negro rushes into the ravine, after a subterranean course of 2 m. from *La Polla*. Beyond Pertosa we cross a fine bridge of 7 arches, called *Ponte di Campestrino*, spanning a ravine of immense depth, through which flows one of the branches of the Negro; it then ascends the mountain by well-constructed zigzags. A few miles beyond the summit, from which there is a fine view of the subjacent valley to the S., the road descends into the *Vallo di Diano*, leaving on the rt., beautifully situated at the entrance of the valley,

6 m. *La Polla* (5706 Inhab.), which was nearly destroyed by the earthquake of Dec. 1857. At the base of the hill on which the town is built the Calore, which here assumes the character of a considerable stream, suddenly disappears, and pursues its subterranean course as far as Pertosa. This fact is recorded by Pliny, who *describes* the stream as being *in campo Atinati*, from a small town in the valley.

The *Val di Diano* is locally celebrated for its beauty and fertility. It is 20 m. long and 4 broad. The Negro, here called the *Calore*, flows through it, and tends, with the number of artificial pools formed by the natives for the purpose of steeping their flax, to produce the malaria with which many parts of the valley are afflicted. On the hills on either side are numerous villages. The road continues to ascend the valley, leaving upon an eminence on the l. *Atena* (2841 Inhab.), the ancient *Atina*, a city of Lucania: there are still extensive remains of its walls and towers, and of an amphitheatre. The earthquake of 1857 has nearly levelled this town to the ground, as well as the villages La Polla, S. Pietro, and S. Arsenio, on the opposite side of the valley.

10 m. *Sala* (7732 Inhab.—Indifferent *Inn*), supposed to stand near the site of *Marciliana*, a station on the *Via Popilia* in Lucania. It is beautifully situated on one of the mountains on the l. side of the valley, but subject to malaria. Nearly opposite, occupying the isolated hill above the

W. bank of the river, which is crossed by a Roman bridge, called *Ponte di Silla*, is *Diano* or *Teggiano* (7018 Inhab.), the *Tegianum* of the Lucani, which gives its name to the valley. In 1497 Diano withstood a siege under Antonio Sanseverino, Prince of Salerno, against Frederick of Aragon, who could only take it by granting favourable terms. 3 m. farther the road leaves on the l. *Padula* (8662 Inhab.), the ancient *Consilinum*, the site of which is supposed to be marked by some ruins on the hill above the town. Below it are the ruins of the once famous Carthusian monastery *La Certosa di S. Lorenzo*, ruined by the French during their occupation of Calabria, but almost now uninhabitable from the effects of the earthquake of 1857. It is a fine and extensive building, but so despoiled of its ornaments that little remains to attract the attention of the traveller. [From Padula a path of 12 m., skirting the *Monte S. Elia*, proceeds through the valley of the Agri to *Montemurro* (3844 Inhab.), and *Saponara* (2620 Inhab.), situated on a hill, below which, on the rt. bank of the river, the remains of an amphitheatre and some fragments of reticulated masonry mark the site of *Grumentum*, one of the principal towns of Lucania.] *Montesano* (5617 Inhab.) and the adjacent Capuchin convent are passed halfway between Padula and the poststation of Casalnuovo, at the extremity of the valley, which contracts considerably hereabouts.

It was along the district through which we have passed, between La Duchessa and the small village of *Casalnuovo* (1800 Inhab.), and especially along the range of hills bordering the Val di Diano on the E., and separating it from the plains of the Basilicata, that the effects of the severe earthquake of Dec. 16, 1857, were most severely felt; the limits as regards its greatest violence, for it was felt as far as Terracina to the N.W., and extended in a meridional direction from Melfi on the N. to Lagonegro on the S., the principal places that suffered being Potenza, La Polla, Diano, Sala, and Padula in the Val di Diano, and Tito, Marsico Nuovo, Saponara, and Montemurro on the opposite side of the same ridge, the two latter places, with Padula and Polla, being all but completely ruined. The chain of hills that extends from N. to S. between Avigliano and Lagonegro, is composed of compact limestone, probably of the Neocomian or cretaceous period, covered on its declivities by beds of tertiary marine marl, sands, and conglomerates, the latter forming many of the picturesque insulated peaks, on which are perched the towns high above the valley, to protect them from the effects of war and malaria. In some instances, whole villages, like Pertosa, Padula, Montemurro, and Saponara, placed on these beds of conglomerate, have been overturned like a pack of cards on a table, and the ruins deposited in the ravines beneath. The number of persons killed during this awful catastrophe is said to have been 10,000, but it is probable that it was much larger, and the amount of distress caused was very considerable.

Passing the eminence on which Casalnuovo is situated, the road crosses several small streams, the tributaries of the Negro, and then ascends for 6 m. in a serpentine course between the mountains, and crosses the *Trecchina* before it reaches (64 m. from Eboli)

26 m. *Lagonegro* (4412 Inhab.—*Inn*, indifferent, the resting-place of the vetturini), the chief town of a district situated in a wild position at the extremity of a narrow glen, overhung by the lofty heights of *Monte Cocuzzo*, *Monte del Papa*, and *Monte Cervoro*. One of the first battles between the Neapolitans and the French army of Joseph Buonaparte, after the invasion of Naples in 1806, was fought at Lagonegro, when Gen. Regnier defeated a detachment of Neapolitans commanded by Col. Sciarfa. Lagonegro and other towns on this route occupied by the French were the scenes of the most cruel executions. Colletta the historian affirms that he himself saw a person impaled by order of a French colonel who had been in the Levant. From Lagonegro the road crosses two branches of the Rio delle Noce by bridges thrown

across the deep and narrow ravines in which they flow, and proceeds thence through a bleak and gloomy defile, leaving on the rt. *Rivello* (4039 Inhab.) and its dependent hamlets, occupying the crests of hills overlooking the valleys of the Trecchina. Here a road from Sapri, upon the coast, crosses. On the l. is the gloomy valley of Monte Serino, where the river *Sinno*, the *Siris* of the Greeks, takes its rise, and flows thence into the gulf of Taranto.

The road passes on the l. the small pool called *Lago di Serino*, the ancient *Lacus Niger*, halfway between Lagonegro and

12 m. *Lauria* (10,696 Inhab.), on the side of a steep and lofty mountain, and opposite to the imposing mass of Monte Sirino. It is separated into two portions, the upper and lower towns, with a cascade dashing from the rock on which the upper town is built. It is surrounded by vineyards. There is no inn, but there is a tolerable *osteria* about 2 m. farther on the high road.

11 m. *Castelluccio* (5904 Inhab.), divided into the upper and lower towns. The lower town, in the plain, is the largest, and contains the post-house. The upper town, on a rocky eminence, is very cold. Castelluccio is built above one of the branches of the Lao, the *Laüs* of the Greeks, between the S. flanks of *Monte Sabino* and the range of mountains called the *Costiera d'Agromonte*. The woods around abound with game. On the slope of the hill on which the upper town is built, Sciarfa defeated the republican army in 1799. S. of Castelluccio is *Laino*, picturesquely placed on the hills bounding the Lao, by which it is divided into two portions; the one called Laino Borgo, the other Laino Castello.

7 m. *Rotonda*, a town of 4764 Inhab., prettily built round a conical hill in the centre of that rich tract of the frontier of Basilicata which lies between the two branches of the Lao.

The province of *Calabria Citeriore* is entered 1 m. beyond Rotonda. A tedious ascent leads to the long and narrow strip of table-land stretching from N. to S. called *Campo Tenese*, one of the bleakest mountain plains in the kingdom. In winter it is covered with snow, and at all times it wears a desolate and chilly aspect. In 1806 Campo Tenese was occupied by the entrenched camp of General Damas, commanding the Neapolitan army and volunteers, amounting to 14,000 men. General Regnier advanced with the French army, drove the royal forces from Campestrino and Lagonegro in his passage, and ascending the heights above Campo Tenese, descended without opposition into the plain. The Neapolitans fled at the first fire, abandoning their entrenchments with their artillery and baggage.

Campo Tenese is a post-station. At the extremity of the plain, a winding descent leads down the defile, called the *Dirupata di Morano*, and through the narrow valley at the base of *Monte Pollino*, 6875 ft. high, to

11 m. *Morano* (8910 Inhab.), the Lucanian *Muranum*, beautifully situated in a well-wooded dell beneath the W. flanks of the Pollino, among which the *Coscile*, the ancient *Sybaris*, rises. The town is highly picturesque, being on a conical hill, the summit of which is occupied by a fine feudal Gothic castle. The road beyond is shut in by lofty and well-wooded mountains.

9 m. *Castrovillari* (9396 Inhab.), upon an eminence surrounded by lofty mountains. It is divided into two portions, the more modern of which contains many good streets and residences of the proprietors of the district. The Castle is supposed to belong to the Norman period.

[A good road of about 10 m. turns off from Castrovillari, through *Frascineto* and *Porcile*, to *Cassano* Stat., on the rly. along the Gulf of Taranto (Rte. 156).]

The post-road from Castrovillari proceeds directly S. to

8 m. *Cammarata*, a post-station; from whence crossing several tributaries of the Coscile, it reaches

14 m. *Tarsia* (1813 Inhab.), supposed to be the ancient *Caprasia*, situated not far from the l. bank of the *Crati*.

The *rly.* in progress to Cosenza, passing through Tarsia from Buffaloria

(Rte. 156) is not quite complete, there being a break between the next stat. (1½ m.), *Majolungo* and *Frassia*, on which a diligence runs. From Frassia the stats. are (2¼ m.) *San Marco Argentano*, (3 m.) *Lattarico*, (5 m.) *Bisignano*, (2 m.) *Montalto Uffigo*), (4 m.) *Rendi San Fili*, (4 m.) *Cosenza*.

The town of Tarsia consists of one long street, at the extremity of which are the ruins of the ancient castle of the Spinelli family. It is the birthplace of Marco Aurelio Severino, a distinguished anatomist and surgeon of the 17th cent. The road now ascends the l. bank of the Crati, through a highly cultivated and beautiful country, bounded by well-wooded hills, and leaves on the l., and beyond the river, *Bisignano* (4450 Inhab.), supposed to be the ancient *Besidiæ*, an episcopal city, situated on a hill near the junction of the *Mucone* with the Crati. It gives the title of prince to the Sanseverino family. A long ascent leads above the Crati to

13 m. *Ritorto*, a post-station.

On the chain of hills which bounds the valley on the E. are *Luzzi* (3844 Inhab.), *Rose* (2567 Inhab.), *Castiglione* (1318 Inhab.), the ch. of which contains paintings by *Lo Zingaro* and *Pasqualotti*, and numerous other villages. Among those on the W. range are *Montalto* (6095 Inhab.) and *S. Sosti*, two colonies of the Waldenses who settled in the province towards the close of the 14th cent. Guardia, 10 m. N.W. near the coast, was another colony. At the Reformation these colonies were joined by missionaries from the valleys of Pragela and from Geneva, under whose teaching the reformed doctrines spread around Cosenza. The Court of Rome despatched two monks into Calabria to suppress the Waldensian churches. They arrived at S. Sosti, and warned the inhabitants against the consequences of persisting in their heresy, and desired them to attend the mass, which would be celebrated on a certain day. At the time appointed, the whole population quitted the town, and retired into the surrounding mountains. The monks then proceeded to Guardia, where they induced the inhab. to comply with their demands, by representing that their brethren at S. Sosti had renounced their errors by attending mass; but the deception was discovered, and the inhab. joined their neighbours in the woods. The monks sent troops in pursuit of the fugitives from S. Sosti, who were hunted down, until a party who had taken possession of an inaccessible hill organized an attack, in which the soldiers were put to flight. This success exasperated the Church; and at the desire of the Pope, the Viceroy de Toledo marched into Calabria, with a large body of troops. S. Sosti was delivered up to fire and sword; the fugitives were tracked to their recesses, and either killed upon the spot, or left to die of hunger in the caverns. The inquisitors now proceeded to Guardia. The town was fortified, but they gained possession of it by inducing the citizens to agree to a pretended exchange of prisoners. 70 of the principal inhab. were seized and conveyed in chains to Montalto, where they were submitted to the most horrible tortures. Some were sawn through the middle; some thrown from high towers; others beaten to death with iron rods and burning torches; others had their bowels torn out; and one, Bernardino Conti, was covered with pitch, and publicly burnt to death in the streets of Cosenza. Neither females nor children escaped the fury of the inquisitors. These events took place about 1555. A few years afterwards another more successful attempt was made to extirpate the heresy. In 1560 the Protestants of Montalto were put to death, one by one, under the superintendence of the Marchese di Bucchianico. A Roman Catholic eye-witness, quoted by Dr. M'Crie in his 'History of the Reformation in Italy,' states that "they were all shut up in one house. The executioner went, and bringing out one of them, covered his face with a napkin, led him out to a field near the house, and causing him to kneel down, cut his throat with a knife. Then taking the bloody napkin, he went and brought out another, whom he put to death after the same manner. In this way the whole number, 88, were butchered." The same eye-witness states, that "the

number of heretics taken in Calabria amounts to 1600, all of whom are condemned, but only 88 have as yet been put to death." The Viceroy Duke d'Alcala ordered most of the survivors to be sent to the galleys, and the women and children to be sold as slaves.

Between Tarsia and Cosenza the road crosses numerous tributaries of the Crati. The *Busento*, which is passed before entering Cosenza, flows, near its juncture with the Crati, over the grave of *Alaric* King of the Goths. A portion of his army was advancing S. for the invasion of Sicily, when the design was defeated by his premature death at Cosenza. "The ferocious character of the barbarians," says Gibbon, "was displayed in the funeral of a hero whose valour and fortune they celebrated with mournful applause. By the labour of a captive multitude, they forcibly diverted the course of the Busentinus. The royal sepulchre, adorned with the splendid spoils and trophies of Rome, was constructed in the vacant bed; the waters were then restored to their natural channel, and the secret spot where the remains of Alaric had been deposited was for ever concealed by the inhuman massacre of the prisoners who had been employed to execute the work." 4 m. before reaching Cosenza a road branches off on the rt. to Paola on the sea-coast (p. 407).

15 m. COSENZA Rly. Stat. (15,962 Inhab.—*Inn: Albergo dei due Lionetti*, very fair, with a beautiful view), the capital of Calabria Citeriore, and the see of an archbishop, is situated in a deep glen at the junction of the Busento with the Crati, by which it is divided into two portions. The lower part of the city is much exposed to malaria; but the upper, on the E. bank, is healthy, and contains the fine building of the Tribunale, and numerous public establishments. The houses and palaces of the rich proprietors of the province are usually well built. The streets, however, are frequently narrow and crooked; there are extensive silkworks.

Cosenza occupies the site and retains the name of *Consentia*, the metropolis of the Bruttians, where the mutilated remains of Alexander, King of Epirus, were interred after his death near Pandosia. It was a town of importance during the war with Spartacus, and in B.C. 40 was unsuccessfully besieged by Sextus Pompeius. It was taken by the Saracens in 1009. In 1270, as Philippe le Hardi was returning through Calabria to France with the dead bodies of his father, brother, brother-in-law, and son, his first wife, Isabella of Aragon, died as they were passing through Cosenza. The town suffered greatly in 1461, when it was taken by Roberto Orsini, and has been much damaged by earthquakes. The *Cathedral* has been spoilt by restorations. It contains the tomb of *Louis III., Duke of Anjou*, who died here in 1435, 18 months after his marriage to Margaret of Savoy, which was solemnised in this cathedral in 1433. *Aulus Janus Parrhasius*, the celebrated grammarian, was born here in 1470; also *Antonio Serra*, one of the earliest writers on political economy, his work having been printed in 1613; and *Bernardino Telesio* (1509–1588), one of the most acute philosophers of the 16th centy. Cosenza was the seat of the sanguinary military commission established in Calabria during the French occupation in 1808.

From Cosenza a path of 4 m. along the bed of the *Arconte*, a tributary of the Crati, leads to *Mendicino* (3566 Inhab.), situated on a triple hill, and considered by most Italian antiquaries to mark the site of *Pandosia Bruttiorum*, which witnessed the defeat and death of Alexander King of Epirus by the Bruttians, B.C. 326. The similarity of the name *Arconti* with the ancient *Acheron*, which was associated by the oracle with the prediction of the fate of the Grecian prince, gives additional confirmation to the locality.

[*Rly.* N.E. 20 m. to *Frassia*, whence *diligence*, as mentioned above, to *Majolungo* and *Rly.* 16 m. to *Buffaloria*, on the Taranto and Reggio line, in Rte. 156.]

EXCURSIONS TO LA SILA, AND TO PAOLA AND THE WESTERN SHORE.

The traveller who is disposed to spend a few days at Cosenza can make some

very interesting excursions in its neighbourhood, making inquiries first as to the safety of the district.

I. Eastward of Cosenza, beyond the dense cluster of villages, here called *Casali*, which cover the hills on the l. bank of the Crati, is the vast tract of mountain table-land still called by the ancient name of SILA, which is perhaps less known and explored by travellers than any mountain district in the S. of Europe. It is about 40 m. long, and from 15 to 20 broad, commencing near the Mucone, S. of Bisignano and Acri, and stretching through the whole of Calabria Citeriore into Calabria Ulteriore II., nearly as far as Catanzaro. Many of the higher peaks are covered with snow from Nov. to April. The upper range of hills is clothed with impenetrable forests of firs; the lower abound in oaks, beeches, and elms, and present a succession of rich pastoral plains, intersected by beautiful ravines and watered by copious streams. These table-lands are used as summer pasturage. At the breaking up of winter not only the shepherds, but many of the landowners themselves, remove to *La Sila*: whole families accompany this annual migration. The higher mountains command both seas. The scenery of the district is magnificent, combining every possible variety of forest and mountain; the woods abound in game, and the rivers in fish; and many of the proprietors look forward to their summer residence in the *Sila* with feelings of no ordinary pleasure. At Longobuco, on its E. flanks, are some lead-mines. The forests and pasturages of *Sila* were well known to the ancients, and are described by Pliny, Dioscorides, and Strabo, who says that it was 700 stadia in length. It supplied the Sicilians and Athenians with timber for their fleets; and it is still the source from which the Neapolitan shipbuilders derive their principal supplies. Virgil describes it in the following beautiful passage:

Ac velut ingenti Sila, summove Taburno,
Cum duo conversis inimica in prælia tauri
Frontibus incurrunt, pavidi cessere magistri;
Stat pecus omne metu mutum, mussantque juvencæ,
Quis | nemori imperitet, quem tota armenta sequantur:
Illi inter sese multa vi vulnera miscent,
Cornuaque obnixi infigunt, et sanguine largo
Colla armosque lavant: gemitu nemus omne remugit. *Æn.* XII. 715.

As there is no accommodation to be found within the range of *La Sila*, the only mode of visiting it will be by procuring letters of introduction at Cosenza to the resident proprietors in the summer season, who are very hospitable.

II. A road of 21 m. leads from Cosenza to Paola, which, owing to the nature of the road, will require 6 hrs. in going, and 8 in returning. It follows the high road from Naples for the first 4 m., when it strikes off on the l., and, following for 3 m. the l. bank of the *Emuli*, leaves on a hill on the l. *Rende* (5286 Inhab.), supposed to be the ancient *Arintha* (?), and ascends to *S. Fili* (4128 Inhab.), 9½ m. from Cosenza. From S. Fili the road, through a series of windings and ascents, crosses the ridge of the mountains which separates the upper valley of the Crati from the Mediterranean, and descends to

Paola (8468 Inhab. *Inn*, indifferent), the chief town of a district, situated at a short distance from the shore, on the borders of a deep ravine which is crossed by a fine bridge. It is supposed to be the *Patycus* of the Greeks. It contains some good houses and a feudal castle, and, like the other towns on this coast, it has extensive silkworks. It is the birthplace of *S. Francesco di Paola*, the founder of the order of the *Minims*. The steamers from Naples to Messina touch here twice or thrice a-week each way, and afford an easy way of reaching Cosenza from Naples. Along the coast, N. and S. of Paola, there are several interesting villages, beautifully situated, but, as there is no carriage-road along the shore, they can only be visited on horseback, or in a boat. We shall notice a few of them, beginning with the most distant one northwards.

Scalea (2825 Inhab.), picturesquely built in terraces, whence its name is supposed to have been derived, and surmounted by a ruined castle. 5 m.

farther N., round the cape of Scalea, is the island of *Dino*, on which some ancient remains still exist. *Cirella*, divided into *vecchia* and *nuova*, occupying the site and preserving the name of *Cerillæ*, which was laid waste by Hannibal.

. . . . nunc sese ostendere miles
Leucosiæ e scopulis, nunc quem Picentia Præsto
Misit, et exhaustæ mox Pœno Marte Cerillæ.
SIL. ITAL. VIII. 579.

The ancient *Portus Parthenius* of the Phocians is placed near it. 10 m. S. of Scalea is *Diamante* (1839 Inhab.), known for its strong red wine, which is not drinkable till it is at least 4 or 5 years old. *Belvedere* (4858 Inhab.), on the slope of a hill commanding such an extensive view as to account for its name. From the summit of *La Montea*, a mountain 4 m. N.E. of the town, both the Tyrrhenian and the Ionian sea are visible. *Cetraro* (6473 Inhab.), on a high hill overhanging the shore. The whole steep coast from here to Paola is dotted with country houses and villages, the most important of which is *Fuscaldo* (9403 Inhab.), crowned by a ruined castle of the Spinellis.

Following the coast S. from Paola to *Capo Suvero*, at the entrance of the Gulf of *Sta. Eufemia*, we find—*S. Lucido* (3237 Inhab.), called in the middle ages *S. Luchio*, which some of the local antiquaries, from the appearance of ancient mines in its neighbourhood, supposed to mark the site of *Temesa*, which, however, we shall notice farther S. *Fiumefreddo* (4342 Inhab.), backed by the lofty peak of *Monte Cocuzzo*, 5620 ft. high, which is a conspicuous object from all parts of the coast. *Belmonte* (3775 Inhab.), placed on a high hill, and surrounded by orange-groves. *Amantea* (4480 Inhab.), supposed to stand upon or near the site of *Clampetia*, a city of Bruttium, mentioned by Livy. Amantea is memorable for the sieges it maintained against the French in 1806, when many of the small ports along this coast were occupied by the royalists, who were supplied with arms and ammunition by Sir Sidney Smith. The town and fortress are built on a high rock on the very margin of the sea; three sides of it are protected by the rocks, and the fourth by an old wall between two weak bastions. Col. Mirabelli, a native of the town, defended it with a handful of soldiers and three cannon. General Verdier first invested the place in Dec. 1806, with 3200 picked men, and with every means for reducing it which military science and artillery could supply. After a long and ineffectual attempt, and after many efforts to scale the fortress, the French abandoned the enterprise, and retired to Cosenza. In the following spring a second attempt was made, in which famine assisted the besiegers, and after a siege of 40 days the little garrison capitulated on honourable terms.

The coast continues bold, but with scarcely any villages, S. of Amantea to *Capo Suvero*, the *Lampetes* of Lycophron, round which, 2 m. inland, we find *Sta. Eufemia* situated where the hilly country sinks into the plain. Half-way between Amantea and Capo Suvero is the *Savuto*, the *Ocinarus* of Lycophron, near whose l. bank, 2½ m. inland, is *Nocera*, the Bruttian *Nuceria*, of which there are some remains. *Terina* also stood on the l. bank of the Savuto; 2 m. S. of which, between *Torre del Piano* and *Torre Lupo*, the Ausonian *Temesa*, known for its gold and copper-mines, is supposed to have stood:—

Evincitque fretum, Siculique angusta Pelori,
Hippotadæque domos regis, Temesesque metalla.
OVID *Metam.* XV. 706.

Temesa, according to the poets, was haunted by the shade of Polites, a companion of Ulysses, in expiation of whose treacherous murder the inhabitants were compelled to offer the annual sacrifice of a virgin, until Euthymus the Locrian relieved them by conquering the evil spirit.

In 1191, according to Roger de Hoveden, this line of coast was followed by *Richard Cœur-de-Lion* on his way to the Holy Land, to take part in the 3rd Crusade. Richard, on hearing that his fleet had reached Messina, started from Salerno, where he had been some time, and passing near Conza and Melfi, struck across country to Scalea, whence he followed the shore to Sta. Eufemia:—13 *die Sept. a Salerno recessit, et transiens ante*

civitatem archiepiscopalem quæ Melfi dicitur, et ante civitatem archiepiscopalem quæ Conze dicitur, 18 *die Sept. venit ad civitatem et Castellum quæ dicuntur Escale* (Scalea) . . . *Nocte sequenti jacuit rex in villa quæ dicitur Lacerart* (Cetraro) *in Prioratu Montis Cassiæ*; 19 *die Sept. transiens rex per Prioratum qui dicitur S. Michael de Josaphat, venit ad alium Prioratum ejusdem ordinis, qui dicitur S. Maria de Fosses, et ibi est castellum, quod dicitur S. Lucheæ* (S. Lucido). 20 *die Sept. transiens rex per castellum qui dicitur Lamante* (Amantea), *venit ad villam quæ dicitur S. Eufemia.*—From S. Eufemia Richard went to Mileto on the 21st, and on the 23rd to Messina.

The high road, on leaving Cosenza, begins to ascend above the plain of the Crati, through a well-cultivated country, abounding with villages and bordered by mulberry-trees. The high ranges of hills on either side are clothed with oaks and chesnut-trees.

10 m. *Rogliano* (4893 Inhab.—*Inn*, poor). It is situated on a lofty hill, commanding an extensive view of the magnificent country around it. *Vincenzo Gravina*, the celebrated jurist and poet, was born here in 1644. Rogliano was nearly destroyed by the earthquake of 1638. Nearly opposite Rogliano, on the W. of the high road, is *Belsito* (1129 Inhab.), whose situation fully justifies its name: and beyond it is seen the lofty peak of *Monte Cocuzzo*. From Rogliano the road descends to the deep ravine of the *Savuto*, which is crossed by a wooden bridge. About 8 m. lower down this stream, and at a short distance from the coast, is the village of *Nocera*, 3 m. from which, close to the sea, at the *Torre del Piano*, are the ruins of *Terina*, mentioned by Thucydides: some of the finest specimens of the coins of Magna Græcia are found here. By a long and steep ascent we cross a high ridge of the Apennines, called *Crocelle di Agrifoglio*, and arrive at

Carpanzano, a post-station. The village of the same name (1632 Inhab.) is on a hill on the l. The road passes through a glen catching a view of the sea, leaves on the rt. the numerous villages forming the commune of *Scigliano*, and descends to

Coraci, the post-station, and a village on the frontier of the provinces of Calabria Citeriore and Calabria Ulteriore II. After passing *Soveria*, we ascend the side of the mountains which rise between the valleys of the *Lamato* and the *Corace* and form the watershed between the Gulfs of S. Eufemia and Squillace, to

Arena Bianca, a post-station. The road continues to ascend to

24 m. *Tiriolo* (3581 Inhab.—*Inn*, indifferent), situated on the backbone of the ridge of the Apennines that separates the two seas. It stands midway between the Corace, which falls into the Gulf of Squillace, and the Lamato, which falls into that of Sta. Eufemia, a position which explains the proverb that the rain which falls on the roofs of its houses runs off on one side into the Ionian, and on the other into the Tyrrhenian sea. An inscription discovered at Tiriolo in 1640, containing a decree of the Senate relative to the Bacchanalian conspiracy described by Livy xxxix., proves that the *Ager Taurianus* of Strabo must have been in this district. Many ancient coins and small bronzes have been found near the town.

[Shortly before reaching Tiriolo a road of 11 m. (diligence in 3 hrs. 3 fr.) diverges on the l., and, crossing the *Corace*, the ancient *Crotalus*, proceeds to *Catanzaro*, now a stat. on the rly. to Reggio, Rte. 156.]

The post-road from Tiriolo to Reggio commands as it proceeds a fine view of both seas over the narrow range of hills separating the gulfs of Sta. Eufemia and Squillace, which are only 18 m. apart where the land is narrowest. The Lamato is crossed, and its rt. bank followed for 5 m.

[Here a cross road of 13 m. turns off on the rt. to *Nicastro* (13,181 Inhab.), an episcopal city, and chief town of a district. It is built on the slopes of the mountains, and commands an extensive view over the plains of M·

and the Gulf of Sta. Eufemia. In its ruined castle, Henry, the eldest son of Frederick II., was confined by his father. This prince, who had been crowned, when a boy, King of Germany, revolted against his father; but, having submitted, was banished into Apulia, and thence removed to Nicastro. He was drowned in fording the Savuto on horseback near Martorano. 3 m. W. of Nicastro is *S. Biagio* or *Sambiase* (7887 Inhab.), where are hot sulphureous baths; and 1 m. farther W. is *Sta. Eufemia*, situated about 1 m. from the mediæval town of the same name, from which the ancient *Sinus Terinæus* was called *Gulf of Sta. Eufemia*. The town itself is said to have taken its name from the Benedictine monastery founded by Robert Guiscard, and dedicated to Sta. Eufemia, who suffered martyrdom at Chalcedon, and whose head was brought from Constantinople, and deposited in the new foundation. The first abbot of the monastery was Robert de Grandmesnil, prior of S. Evroult in Normandy, whose sister, Eremberga, became the wife of Count Roger of Sicily. The monastery and village were swallowed up by the earthquake of 1638, described by Kircher, an eye-witness of the catastrophe. A tolerable road in the summer season runs from Nicastro to Masdea, before reaching Pizzo.]

After crossing again the Lamato, we reach

Casino Chiriaco, the post-station. Before reaching it the road skirts the insulated hill at the N.E. extremity of the plain on which is situated *Maida* (4497 Inhab.), the scene of a victory gained by the British army under Sir John Stuart over the French commanded by General Regnier in 1806.

The *Battle of Maida* is the only one of any importance ever fought by British troops on Italian ground. Sir John Stuart, the commander-in-chief of the British army then in occupation of Sicily, landed on the 1st of July in the Gulf of Sta. Eufemia, with 4800 men. Having received intelligence that Regnier was encamped at Maida, 10 m. distant, and had received a reinforcement which increased his army to 7000 men, Sir John, on the 4th, approached his position, and advanced along the shore. The French occupied a strong position on the side of the wooded hill of Maida, having the Lamato in their front, and their flanks strengthened by a thick underwood: confident, however, of success, they crossed the river, and advanced to meet the British on the plain. The two corps, at the distance of about 100 yds., fired reciprocally a few rounds, and then advanced towards each other until their bayonets began to cross, when the French broke and endeavoured to fly. Lieut.-Col. Ross, who had that morning landed from Messina with the 20th regiment, came up in time, and by a well-directed fire upon the enemy's flank, prevented their rallying. Dismayed by the intrepidity with which they were assailed, the French retired precipitately. Their loss was estimated by Sir John at 4000 men; the British loss was 45 killed, and 282 wounded. The result of the battle afforded only a temporary advantage to the Bourbons. The French were obliged to evacuate Calabria. Sir John, on the other hand, contented himself with securing the fortress of Scilla: and having left there a strong garrison, returned to Messina. Before the end of the year, the French under Massena had again taken possession of the province.

The road proceeds along the plain in view of the Gulf of Sta. Eufemia. The soil produces wheat and Indian corn, but a great part of it is marshy, and afflicted with malaria. On the l. are *Filadelfia* (6028 Inhab.), built on the slope of a hill in 1784 by the inhab. of Castelmonardo, which was destroyed by the earthquake of March 28th preceding; and *Francavilla* (1519 Inhab.). This is the narrowest part of the Italian peninsula, the distance across being only 18 m., and the height above the sea so small, that Charles III. proposed to cut a canal through it.

Torre Masdea, a post-station on the rt. bank of the *Angitola*. [2 m. after crossing the stream a road branches off on the l., which, ascending

through the villages of *S. Nicola* and *Vallelonga*, proceeds E. to *Cardinale* (3313 Inhab.) on the rt. bank of the *Ancinale*, whence we may ascend alongside this river and visit *S. Stefano del Bosco*.] On the rt. of the high road we pass

22 m. (from Tiriolo) *Pizzo* (8239 Inhab.; Inn: *l'Aurora*, a miserable place), surrounded by gardens, and memorable as the last scene in the life of Murat, King of Naples. On the 8th October, 1815, after a stormy passage from Corsica, in which his squadron of six ships had been dispersed, Murat found himself in the Gulf of Sta. Eufemia. His intention was to land at Salerno, where he expected to meet with many partisans: but becoming desperate at the loss of his five ships, he resolved to land at Pizzo. It was a feast-day in the town, and the local militia were exercising in the piazza, when he and his 28 companions rushed among them, and raised a shout for King Murat. The bystanders remained mute, and gradually dispersed. Surprised at the coldness of his reception, Murat hastily quitted Pizzo, and proceeded towards Monteleone; but a captain, called Trentacapilli, a devoted adherent of the Bourbons, summoned their retainers, and pursued him. Murat saw that there was no hope but in instant flight, and rushed down the precipitous ravines to the seashore, only to see his vessel under sail in the distance. Having shouted in vain to the captain, who was a Maltese, he endeavoured to launch a boat lying on the beach, but had not sufficient strength. He was soon surrounded; the jewels which he wore on his breast were torn from him, and he was thrown into a cell in the castle of Pizzo. The event was communicated by telegraph to Naples. In the mean time General Nunziante, the governor of Calabria, arrived, and ordered the prisoner to be removed to a more suitable apartment and treated with respect. A despatch from Naples ordered a military tribunal to sit in judgment on the prisoner as a public enemy. Seven judges were at once selected; three of whom and the attorney had been raised by Murat from humble stations. They met in the room adjoining that in which he was sleeping. Early on the following morning Nunziante prepared him for the result of their deliberations, but Murat was already aware that he could expect no mercy. After writing a very touching letter to his wife and children, he endeavoured to impress upon one of the officers the important services he had performed in improving the state of the country.

The military tribunal condemned him to death by virtue of a law which he had himself enacted. He was led to a platform of the castle, where he found two files of soldiers drawn up; he refused to be blindfolded, and gave the word of command himself. He said in a firm tone, *Salvate al viso, mirate al cuore*, and fell dead, grasping in his hands the miniature portraits of his children. He was buried in the church of Pizzo, towards the erection of which he had contributed 2000 ducats. A square stone in the pavement of the middle aisle marks the position of the vault. The title of *Città Fedelissima* was conferred upon Pizzo, and a monument was erected on the Marina recording the privileges which accompanied a title derived from so tragical an event.

There is a bridle-road from Pizzo to Tropea (see below) through *Briatico* (3321 Inhab.), but bad and stony in many places.

The coasting mail-steamer between Naples and Ancona calls off Pizzo twice a week, both in going (on Wed.) to and returning (on Sund.) from Messina. The road crosses the high ground a few miles from the coast, to

9 m. *Monteleone* (11,840 Inhab.—*Inn*, tolerable; the resting-place of the vetturini on the 8th day), the chief town of a district, finely situated in a commanding position, rendered still more picturesque by a feudal castle erected by Frederick II., and overlooking the town. In one of the churches there is a good picture by *Pacecco di Rosa*. Monteleone suffered severely from the earthquake of 1783. A road of 3 m. leads N. to the seashore, passing through the village of *Bivona*, or

S. Pietro di Vibona, which marks the site of *Hipponium*, one of the most important colonies of the Epizephyrian Locri. Hipponium was taken and destroyed by Dionysius, B.C. 389, who removed its inhab. to Syracuse; but it was restored 10 years later by the Carthaginians. It fell into the hands of the Bruttians about B.C. 356. In B.C. 192 it received a Roman colony, and was called *Vibo Valentia*. There are still remains of its port, consisting of large square blocks. Hipponium is supposed to have extended from Bivona to Monteleone, near which remains of the walls were still visible in the 17th cent. It was destroyed by the Saracens in 983. Hipponium was for some time the residence of Cicero, who lived here on the estate of his friend Sica, previous to his departure as an exile from Italy; he describes the town as an *illustre et nobile municipium*. Its neighbourhood was celebrated for the grove and temple of Proserpine, who is said to have frequented the spot to gather flowers and garlands. The temple existed at the Norman Conquest, and was destroyed by Count Roger. The tunny-fish on this shore is as celebrated in our days for its delicacy as it was in those of the poet Archestratus.

[Another road of 15 m. leads from 4 m. beyond Monteleone on the post-road, and another along the coast, through Briatico, to

Tropea (5581 Inhab., no *Inn*), an episcopal city, beautifully situated in a deep and rocky bay under the lower range of hills which extend along this coast to *Cape Vaticano*. Its appearance from the sea is particularly beautiful. Below the cliffs stretches a long line of boats upon which the fishing-boats are moored; on the precipitous and nearly insulated rock advancing from the mainland into the sea stands a portion of the city with its churches and convents, while the other part occupies the southern cliffs. In front of the city is a conical rock full of caverns, upon which a ch. is built. The lower slopes behind are richly cultivated and wooded, and enlivened with villages and churches; behind these are other and more lofty hills, forming altogether a fine landscape. Tropea and its neighbourhood are noted for the mildness and salubrity of the climate.

The Neapolitan steamers sometimes touch at Tropea on their route to and from Messina. Tropea is the nearest point to the Lipari Islands, and boats may be hired here to visit Stromboli, about 33m. distant, but they are in general very rickety craft, whilst others may be procured at Stromboli for Salina, Panaria, or Lipari, from which a mail felucca starts twice a week for Milazzo in Sicily, about 15 m. from Messina. Steamer from Lipari every second Sunday for Melazzo and Palermo, and on every second Wed. for Messina. A road of 15 m. leads hence to Rosarno, on the high post-road, passing through *Nicotera* (6347 Inhab.), which retains its ancient name, an episcopal see jointly with Tropea, placed on the S. slope of a hill 1 m. from the coast, and almost entirely rebuilt after 1783.]

The high road from Monteleone to Mileto and Rosarno proceeds through a country called *La Piana di Monteleone*, having on each side numerous villages whose names bear unmistakable evidence of their Greek origin. Most of these colonies were founded under the Lower Greek Empire, anterior to the Norman Conquest, and were encouraged and protected by their new masters. Among these may be mentioned Orsigliadi, Ionadi, Triparni, Papaglionti, Filandari, on the rt. of the road; and on the l. beyond the *Mesima*, Stefanoconi, Paravati, Ierocarne, Potame, Dinami, Melicuca, Garopoli, and Calimera. Many native writers consider these names as old as the republics of Magna Grecia, but there is no evidence to justify such a remote antiquity. They are, however, much more ancient than the Epirote and Albanian colonies established in the 15th cent. Many of the Greek villages surrounding S. Eufemia and Mileto existed probably previous to the arrival of the Normans, as well as many others on the hills E. of Bagnara. Some Greek villages in Calabria were founded by the allies brought over by Scanderbeg to assist Ferdinand I. at the siege of Otranto in 1481. Scanderbeg's daughter

Irene, who married the Prince of Bisignano, gave great encouragement to the Albanian emigration, which flocked into the kingdom of Naples after the expulsion of that family by the Turks. The settlers under Scanderbeg had established themselves almost exclusively in Capitanata. In the middle of the 16th cent. several Greeks from the Morea came over and settled in Basilicata; towards the end of the 17th cent. another colony of Moreotes from Maina settled at Barile in Basilicata; and in 1744 Charles III. settled another at Villa Badessa in Abruzzo Ultra. Most of these colonies retain their dress, language, and national customs, but not their religion.

The great earthquake of 1783 was severely felt in this district. At Soriano the course of the *Cariddi*, a tributary of the Mesima, was changed by a vast landslip, an entire hill covered with olive plantations being thrown into the valley beneath. At Monte Sant' Angelo a crescent-like chasm was formed between the mountain road and the Mesima. At Ierocarne the surface of the plain was cracked in all directions into chasms and fissures. Proceeding through the table-land we have been describing, the high road brings us to

9 m. *Mileto* (4421 Inhab.), still the see of a bishop, 1 m. from the ruins of the celebrated Norman city which occupied an insulated hill; it was entirely destroyed by the earthquake of 1783. Mileto was the favourite residence of Count Roger of Sicily, who plundered the Temple of Proserpine of 18 marble columns to enrich the Abbey of the Holy Trinity, which he founded here. Many of the most important events in his life are connected with Mileto. He was married here in 1063, to Eremberga; King Roger, his son by his second wife Adelaide, was born here; and here he died himself at an advanced age in 1101, whilst he had come to assist his nephew in reducing Calabria to obedience. He and his first wife Eremberga were buried in the abbey ch., in two ancient sarcophagi removed to the Museum at Naples. The ruins of this abbey stand on an eminence in a vineyard, and consist of part of the thick walls of the ch., which was large, and in the form of a Latin cross. The ground is strewed with fragments of marble columns, cornices, and architraves, which prove that ancient materials were employed in the building. There are remains also of the bishop's palace, of the cathedral, and of the chapel of S. Martin, in which one of the Count's sons was buried.

The Sicilians under the Prince of Hesse Philipstadt were defeated near Mileto, by the French General Regnier, May 28, 1807.

EXCURSION TO S. STEFANO DEL BOSCO.

[About 14 m. E. of Mileto, in a sequestered valley at the foot of the central ridge of the Apennines, are the ruins of the once celebrated *Monastery of S. Stefano del Bosco*. It may be visited either by a road which we have noticed as branching off from near *Pizzo* (p. 411), or by a mountain path from Mileto, which, crossing the Mesima, and its tributary the *Marepotamo*, through a cluster of Greek villages on the l. bank of the latter arrives at *Soriano* (2920 Inhab.). Near it are the extensive ruins of the Dominican monastery of *S. Domenico Soriano*, destroyed by the earthquake in 1783. From Soriano a bridle-path through *Sorianello* (1504 Inhab.), and across the lower ridge of Mte. Astore, brings us to the ruins of the magnificent building in which *S. Bruno* first established the rigid discipline of his order, and in which he died and was buried.

Before the earthquake of 1783 the monastery presented the appearance of a fortified castle rather than of a place for religious retirement; it was defended by artillery, and had an income of nearly 100,000 ducats. It was regarded as the most celebrated sanctuary of the Carthusian order, and was as much celebrated for its riches and magnificence as it was venerated for the holiness of its founder. The earthquake of 1783, which occurred at intervals from the beginning of February to the end of March, completely over-

threw the fabric, which now forms a heap of ruins. The crumbling pile still remains as it was left by the earthquake, for, though an attempt was made soon after the destruction to repair it so far as to allow the continuation of the establishment on a reduced scale, the suppression of the monastic orders under the French put an end to this. In the body of the church there are piles of broken altars, sepulchral inscriptions, and slabs of coloured marbles. The walls of the church and of the abbot's lodging, the cloister, and other parts of the convent, remain standing, more or less injured. At the convent gate a fountain constructed by the monks is still supplied with water from the mountains. Farther up the valley, on an eminence overshadowed by huge silver firs and beeches, stand the modern chapel of *S. Maria del Bosco*, an oratory with a marble statue of S. Bruno, and an inscription stating that the saint used to retire here for meditation. This place is the scene of an annual fair from the 1st to the 8th of May; and the silver statue of S. Bruno is still brought in procession from La Serra. King Roger granted the Certosa large domains.

A few miles from the ruins, at the S. extremity of the valley, is *Mongiana* (1013 Inhab.), formerly a government foundry for cannon. From the Certosa we may return by a tolerable road along the course of the Ancinale to Cardinale, passing through *La Serra*, situated in a plain among the mountains, whose Inhab. (5046) are chiefly engaged in the working of iron. *La Serra* was overthrown in 1783, and at present it is neatly built. We may also cross from *La Serra* the ridge on the E., and by a bridle-path descend to *Stilo* (Rte. 156).]

Leaving Mileto, the post-road descends from the chain of hills which bound the plain of Gioia on the N., and runs parallel to the Mesima, though it does not cross it until the river takes a sudden bend to the W., and falls into the Gulf of Gioia. Calabria Ulteriore I. is now entered at

11 m. *Rosarno* (3808 Inhab.), picturesquely situated among luxuriant groves on the slopes of an olive-crowned hill above the Mesima: its climate is affected by the malaria. It was ruined by the earthquake in 1783, which formed a ravine near the town ½ m. long and 25 ft. deep; and in the neighbouring plain numerous circular funnel-shaped hollows, some of which were filled with sand and water. Rosarno is supposed to stand upon or near the site of the Greek city of *Medma*, a colony of the Epizephyrian Locrians. E. of Rosarno is the village of *Laureana* (5807 Inhab.), finely placed on an eminence beyond the junction of the Metramo with the Mesima. S.E. of Laureana are the Albanian villages of *Maropati* (2151 Inhab.), and *Polistena* (8531 Inhab.), which were completely ruined. The old village of Polistena, built upon two hills, was hurled bodily into the ravine. At *Cinquefronde* (5601 Inhab.), the whole valley for miles presents a succession of landslips caused by the same convulsion.

The road after leaving Rosarno crosses the plain of Gioia, and at the 7th m. from the Mesima leaves on the rt. *Gioia* (2117 Inhab.), a most unhealthy and deserted town on the seashore, supposed to occupy the site of *Metaurum*, the birthplace of Stersichorus. Near it the road crosses the Marro, the *Metaurus Brutiorum*, famous for its tunny fisheries, in whose seven streams Orestes is said to have been purified from the stains of a mother's blood, and restored to reason after his long wanderings. The seven streams may still be traced among the dense cluster of villages which occupy the high ground around Oppido. Among these villages are several which retain their Greek names, as Iatrinoli, Varapodio, Zurgunadi, Pedavoli, Paracorio, &c. *Oppido* (6494 Inhab.) is supposed to occupy the site of *Mamertium;* numerous coins have been found, confirming this belief. It was the central point from which the great earthquake of 1783 appears to have acted. In the village itself the earth opened, and several houses were swallowed up. In the neighbourhood a depression was formed in the

shape of an amphitheatre, 200 ft. deep and 500 ft. wide, into which an olive plantation sunk down bodily. At *Terranova*, on the N., the houses were similarly swallowed up, and the valleys were filled up with landslips. At *Sitizzano*, on the S., a lake was formed by the filling up of a deep ravine with the enormous masses of earth and rock which fell into it from its sides. In all directions the plain around Oppido was split and rent with fissures, and small lakes were formed in funnel-shaped hollows.

16 m. *Palmi* (10,025 Inhab.—Inn: *Il Plutino*, in the Piazza), the chief town of a district, is well built, and contains several good houses. It is situated on a perpendicular mass of rocky cliff rising from the sea, above a narrow creek in which the fishing-boats of its inhabitants find a scanty shelter. The cliff is covered with gardens of oranges and olives, behind which are higher and broken hills forming the *Monte St. Elia*, clothed with chesnut forests. It would be difficult to conceive anything finer than the position of the town, but it is almost surpassed in interest by the magnificent view which it commands. On the S. are seen the entrance to the Faro, the castle of Scilla, the town and harbour of Messina, and beyond it Ætna rising high in the distance. The N. shore of Sicily is traced as far as Cape Milazzo. Stromboli and the Lipari Islands are seen to seaward, and towards the N. the eye ranges over the Gulf of Gioia as far as Cape Vaticano. The name of the town is commemorated by a handsome fountain in the public square, representing a palm-tree.

2 m. S.E. of Palmi is *Seminara* (4570 Inhab.), ruined in 1783, and desolated by malaria. Seminara has given name to two battles fought upon the plain between it and the Marro. In 1495 the army of Ferdinand II., under Gonsalvo de Cordova, was defeated by the army of Charles VIII., under the Sieur D'Aubigny. In endeavouring to rally his troops, Ferdinand was placed in imminent peril by the fall of his horse. Giovanni D'Altamura galloped to his rescue, placed the king on his own horse, and fell pierced with a hundred wounds. In 1503, April 21, another battle was fought on the same field between D'Aubigny and Ugo de Cardona, one of the best generals of Gonsalvo de Cordova, in which the army of Louis XII. sustained a signal defeat, and D'Aubigny was compelled to fly for safety to Angitola. The effects of the earthquake of 1783 may still be traced near the town. A chasm filled with water, 52 ft. deep and 1780 ft. long, called the Lago del Tolfilo, was formed by the first shock; a large tract of olive-grounds slid down into the valley to a distance of 200 ft., and the little stream which falls into the Marro was diverted from its channel into a new chasm, through which it continues to run.

The road leads through chesnut forests interspersed with olive plantations, commanding fine views of the sea and of the picturesque coast on each side of the Faro, to

10 m. (from Palmi) *Bagnara* (8504 Inhab. — Inn: *Locanda della Stella*, clean), situated on the shore, and celebrated for the beauty of its women. Following the curve of the shore, the road passes through the village of *Favazzina*. The stream of the *Solano*, which falls into the sea a little N.E. of Favazzina, is supposed to be the *Cratæis* of Pliny, who applies to it that passage in the Odyssey in which Calypso directs Ulysses to urge his rowers after passing Scylla, and to call aloud upon Cratæis, the mother of the monster. Following the shore through the most beautiful scenery, we pass

6 m. *Scilla* (7448 Inhab.—*Inn*, tolerable), picturesquely situated on a small promontory connecting its castle with the mainland. The town is built in terraces rising one above the other from the sandy bays which lie on either side of the promontory. It contains several fountains and fine buildings, erected after 1783, but the streets are steep. It is known for its silkworks, in a district abounding in mulberry-trees; nearly every house in the town exhibits proofs

of the industry promoted by this branch of production. The wines of Scilla have also considerable repute. The *Castle* occupies the bluff cliff at the extremity of the promontory, and was formerly the palace of the Prince of Scilla, a branch of the Rufo family. After the battle of Maida the fortress surrendered to the English, and was held by them 18 months. The French besieged it in 1808, and, after making a breach, carried it, whilst the English retired to the shore by means of a covered stair which they had constructed in the rock, and embarked in boats prepared to receive them.

The *Rock of Scilla*, whose dangers have been made familiar to every reader by the Greek and Latin poets, although deprived of its terrors, will still be examined with lively interest by the classical traveller.

Ἔνθα δ' ἐνὶ Σκύλλη ναίει, δεινὸν λελακυῖα·
Τῆς ἤτοι φωνὴ μὲν ὅση σκύλακος νεογιλῆς
Γίγνεται, αὐτὴ δ' αὖτε πέλωρ κακόν· οὐδέ κέ τίς μιν
Γηθήσειεν ἰδών, οὐδ' εἰ θεὸς ἀντιάσειεν.
Odyss. μ. 85.

Dextrum Scylla latus, lævum implacata Charybdis
Obsidet, atque imo barathri ter gurgite vastos
Sorbet in abruptum fluctus, rursusque sub auras
Erigit alternos, et sidera verberat unda.
At Scyllam cæcis cohibet spelunca latebris,
Ora exsertantem, et naves in saxa trahentem.
Prima hominis facies, et pulchro pectore virgo
Pube tenus; postrema immani corpore pistrix
Delphinûm caudas utero commissa luporum.
VIRG. *Æn.* III. 420.

Come fa l' onda là sovra Cariddi,
Che si frange con quella in cui s' intoppa,
Così convien che qui la gente riddi.
DANTE, *Inf.* VII. 22.

Charybdis, placed by the ancient poets immediately opposite to *Scylla*, has been transferred by modern geographers to a spot situated outside the harbour of Messina, and at least 10 m. distant. This whirlpool, known as the *Galofaro*, more closely corresponds with the accounts of Charybdis given by ancient writers than the present currents off the Faro Point; but it is nevertheless to be considered whether the lapse of so many ages and the action of repeated earthquakes may not have materially changed the currents which once rendered this passage dangerous. The classical traveller will be unwilling to relinquish the idea that Charybdis was really opposite to Scylla. He will also be struck by the fact that a strong current still sets through the strait, and that there are counter currents setting from the shore, producing frequent whirlpools, though not of a dangerous character.

The bay on the W. side of Scilla was the scene of a most awful calamity in 1783. The town, on the morning of the 5th of February, had been almost totally destroyed by the first shocks of an earthquake. The castle itself, then the residence of the aged Prince of Scilla, had been seriously damaged, and the prince and the greater part of the inhabitants had retired during the night to the beach, considering that they were more secure there than amidst the falling houses of the town. Towards dusk another shock occurred which rent the promontory of Campella near the town, when the entire face of the mountain fell into the sea. The waters of the Faro rushed with overwhelming violence upon the beach, and in their retreat swept away the whole assembled multitude, amounting it is said to upwards of 1500 persons. They returned again and rose to the level of the town, throwing back upon its ruins many of the bodies they had swept away in the first wave. On the following morning Scilla had lost nearly one-half of its inhabitants.

The distance from the Castle of Scilla to the Faro Point is 6047 Eng. yds. The great fishery of the *pesce-spada*, or sword-fish (*Xiphias gladius*), affords occupation to its fishermen during July, August, and September.

5 m. *Villa S. Giovanni* (4357 Inhab.), one of the most beautiful villages on the coast, delightfully situated on the shore S. of *Punta del Pezzo*, below the cultivated slopes of the lower ranges of mountains which form so picturesque a scene from all parts of the Faro. It is much frequented on account of its salubrious climate, and, like Scilla, is remarkable for its thriving silkworks. It is the nearest point of embarkation

for Messina, boat 1 hr., 5 fr. The ascent of the *Aspromonte* (Montalto) may be conveniently made from Scilla or still better from this point, but it is a fatiguing climb of 9 hrs. Good guides and mules may be obtained here.

A beautiful road leads along the coast to Reggio, commanding fine views of the broken shores of Sicily. It is diversified with villages and country houses, and enlivened with groves of orange-trees, pomegranates, palm-trees, aloes, &c.

7 m. REGGIO (35,235 Inhab.—Inns: *Albergo Vittoria*, in the Corso Garibaldi; *Europa*; *Trattoria Novara*, and *Café Garibaldi*), the capital of Calabria Ulteriore I. and the see of an archbishop, is situated in the midst of great natural beauties. It is a town, with spacious streets, rising gradually from the broad Marina towards the richly cultivated slopes of the hills behind it, among which are scattered numerous villas. Reggio was almost entirely destroyed in 1783, and was rebuilt on a new plan. Many of its public buildings are remarkable for their architecture, particularly one of the fountains on the Marina. Among its public institutions are a library, hospital, and chamber of commerce. The climate is particularly healthy, and adapted for the production of the fruits and flowers of both hemispheres; the date-palm attains a considerable size, and produces fruit; the castor-oil plant abounds in the gardens; the roads are bounded by the American aloe and the cactus, and the neighbourhood is one continued grove of orange, lemon, and citron-trees. Nothing can surpass the beauty of the scenery, particularly the view from the Marina towards the coast of Sicily. It is difficult to imagine anything more delightful than a lounge in the colonnade of the fountain in a cool summer's evening when the magnificent mountains behind Messina are thrown into relief by the setting sun; and in almost all the prospects towards the S. Ætna forms a prominent object. With these advantages, added to its agreeable society, the hospitality of its inhabitants, and the amusements of a good theatre erected in 1818, Reggio cannot fail to offer a pleasant place of residence.

[*S. Italy.*]

Rhegium is supposed to have been founded by a colony from Chalcis in Eubœa, and to have been subsequently reinforced by colonies from Æolia and Doris. A colony from Messene settled here B.C. 723, under their general, Alcidamidas, after the capture of Ithome by the Spartans in the first Messenian war. In times long anterior to the Roman conquest it was one of the most flourishing Greek republics, and was celebrated for the number of distinguished philosophers, historians, and poets which it produced. During the Athenian expedition to Sicily, the Rhegians observed so strict a neutrality that they refused to admit the army of Athens within their walls; and when Dionysius of Syracuse, anxious to secure their alliance, requested a consort from the city, the inhabitants offered him their hangman's daughter. Under the Roman rule it was called *Rhegium Julium*, to distinguish it from *Rhegium Lepidi*, on the Via Æmilia, near Modena. Scarcely any town in Italy has suffered such severe or such frequent reverses. It was almost deserted in consequence of repeated earthquakes in the time of Augustus, who contributed largely to its restoration. In 549 it was taken by Totila, in 918 by the Saracens, in 1005 by the Pisans, in 1060 by Robert Guiscard; it was reduced to ashes by Frederick Barbarossa; it was sacked by the Turks in 1552, burnt by them in 1597; and totally destroyed by the earthquake in 1783. In 1841, and again in December, 1851, several shocks of great violence were felt at intervals, but without causing much damage.

There is little to see in the town of Reggio, which is regularly built. The modern *Cathedral* is a handsome edifice, and contains some good specimens of mosaic work and several sepulchral monuments. The fortress is in ruins. What will principally interest the traveller here will be the fine vegetation around the city, the magnificent views from it, and its picturesque situation, backed by the mountains of the Aspromonte.

Lycophron the poet is said to have lived at Rhegium for some time; and St. Paul visited it, on his voyage from

Cæsarea to Rome: "And from thence we fetched a compass, and came to Rhegium: and after one day the south wind blew, and we came the next day to Puteoli."

The bay of Reggio is remarkable for the optical phenomenon called the *Fata Morgana*, which occurs only at high tides, when the most perfect calm of sea and air prevails; it is extremely evanescent, and is usually seen about sunrise, but is of rare occurrence. The *Fata Morgana* is of three kinds—marine, aërial, and prismatic: it presents in the air, and also on the still surface of the sea, images of real objects on the coast, which are reflected and multiplied with extraordinary precision. It is similar to that so frequently seen on the coasts of Antrim and Donegal, especially near the entrance of Lough Foyle, in Ireland. The best description of this phenomenon is that given by the Dominican monk Minasi in the last centy., who had seen it three times in its most perfect state: "When the rising sun shines from that point whence its incident ray forms an angle of about 45° on the sea of Reggio, and the bright surface of the water in the bay is not disturbed either by the wind or the current, the spectator being placed on an eminence of the city, with his back to the sun and his face to the sea, on a sudden he sees appear in the water, as in a catoptric theatre, various multiplied objects, *i.e.* numberless series of pilasters, arches, castles well delineated, regular columns, lofty towers, superb palaces with balconies and windows, extended alleys of trees, delightful plains with herds and flocks, &c., all in their natural colours and proper action, and passing rapidly in succession along the surface of the sea, during the whole period of time that the above-mentioned causes remain. But if, in addition to the circumstances before described, the atmosphere be highly impregnated with vapour and exhalations not dispersed by the wind nor rarefied by the sun, it then happens that in this vapour, as in a curtain extended along the channel to the height of about 30 palms, and nearly down to the sea, the observer will behold the scene of the same objects not only reflected from the surface of the sea, but likewise in the air, though not in so distinct and defined a manner as in the sea. And again, if the air be slightly hazy and opaque, and at the same time dewy and adapted to form the iris, then the objects will appear only at the surface of the sea, but they will be all vividly coloured or fringed with red, green, blue, and the other prismatic colours." In addition to this we may remark that the mirage is frequently seen in great perfection on both sides of this strait, and in many cases no doubt it has been taken for the Morgana. Many of the effects are difficult of explanation; but the most obvious appearances are referable to an unusual calmness of the sea and to the different refractive and consequently reflective powers of the superincumbent strata of air.

The similarity of the geological formations on both sides of the Faro may afford some confirmation to the statement of many ancient writers that the name Rhegium (Ῥήγιον, from ῥηγνύω, *to break*) referred to the convulsion which separated Sicily from the mainland:—

Hæc loca, vi quondam et vasta convulsa ruina,
Tantum ævi longinqua valet mutare vetustas!
Dissiluisse ferunt: quum protinus utraque tellus
Una foret: venit medio vi pontus, et undis
Hesperium Siculo latus abscidit; arvaque et urbes
Litore diductas angusto interluit æstu.
VIRG. *Æn.* III. 414.

The distance from the Cathedral of Reggio to the Lighthouse of Messina is 13,187 yards.

The Peirano-Danovaro Company's steamers call here every Thursday on their way round the coast to Ancona, and every Saturday on their way back to Naples, and steamers twice a day to Messina.

Reggio is backed eastward by the imposing group of the *Aspromonte*, whose highest peak, *Montalto*, is 4380 ft. high. Its lower flanks are clothed with forests of beech and oak, and its higher regions with pines. The ascent is best made from *Villa S. Giovanni*.

For the *rly.* from Reggio along the E. coast to *Taranto* and *Bari*, see Rte. 156.

ROUTE 156.

TARANTO TO REGGIO, BY TORREMARE [METAPONTUM], POLICORO [HERACLEIA], BUFFALORIA [CASSANO, SYBARIS, AND THURII], COTRONE, CATANZARO, GERACE [LOCRI EPIZEPHYRII.] —RAIL.

Distance 395 m.; *time* 15 to 17 hrs.; *trains*, 2 daily.

For several years the country traversed by the present route was very unsafe, owing to bands of brigands, who found an easy refuge in the adjoining mountains.

At present, however, the completion of the railway enables tourists to visit it with comparative safety; but they must, of course, be prepared to rough it. As the railway follows the shore, and most of the stations are at a considerable distance from the villages after which they are named, and either afford no accommodation, or only an indifferent tavern, the tourist will do well to provide himself with letters of introduction to some of the local gentry, and, at all events, take at Taranto a basket with provisions and wine.

The best plan for persons intending to devote some weeks to Calabria, and visit the numerous sites memorable for their classical associations which lie along its E. coast, will be to proceed to Taranto by railway, visiting the Apulian towns on the way. From thence the tourist should follow the railway along the shore, or he can vary the rly. journey by taking advantage of the Peirano Danavaro Co.'s steamers running once a week between Ancona and Reggio, and which, after leaving Tarentum, hug the Calabrian coast, calling at *Rossano*, *Cotrone*, and *Catanzaro*; but he should make careful inquiry as to the days and hours of sailing, which vary from time to time. From Reggio the traveller may return through Monteleone, Cosenza, and Potenza to Naples, making excursions to places of interest which lie at a short distance from his main line of route. Or, from Reggio, the tourist may cross to Sicily, or take the mail-steamer to Naples. The months of April and May should be chosen for the journey, as there is a good deal of malaria along the coast in summer.

Travellers on their way to Brindisi, who have only three or four days to spare, by taking the branch railway line at Bari, will be able to see Taranto, visit the remains of Metapontum, and from Taranto drive across, by a good road through Francavilla or Manduria, to Brindisi, 44 m.; or return by rail through Bari to Brindisi, 8 hours.

On leaving Taranto, at the 2nd kil., the railway branches off to the l. from the line to Bari, and proceeds along the shore, through a sandbank covered with junipers and tamarinds, and bordered on the right by undulating grounds clothed with dwarf pine forests. On the right are seen the towns of Massafra, Palaggiano, and Castellaneta (Rte. 149), and in the distance the mountains of Basilicata and Calabria. We cross near their mouths the Patemisco and the Lato, two small streams, and reach

25 kil. *Ginosa* Stat. The town (6950 Inhab.), the ancient *Genusium*, is 7 m. off, on a hill on the W.

Soon after leaving the station, the line crosses the Bradano, the ancient *Bradanus*, which formed the boundary between the territories of Tarentum and Metapontum, as it does now of the provinces of Terra d'Otranto and Basilicata. The tract between the Lato and the Bradano is covered by the pine-forests of La Rita on rt., and of Termitosa on l., extending to the seashore.

The banks of the Bradano, where the line crosses it, are clothed with pines.

9 kil. *Torremare* Junct. Stat. (At the small *Inn* wine may be obtained). [Rly. *in progress* W. to Naples through Potenza, completed as far as *Calciano*, two trains daily in 2½ to 3½ hrs.] There is here a square tower of the middle ages, 6 m. from Bernalde, in the plain

between the *Bradanus* and the *Casuentus*, the modern *Basento*, where stood

METAPONTUM, one of the most powerful colonies of Magna Græcia, founded, according to Strabo, by a body of those Pylians who had followed Nestor to Troy, or, according to Justin, by Epeos, the builder of the Trojan horse. It subsequently received an Achæan colony from Sybaris and Crotona.

When Alexander King of Epirus crossed over into Italy B.C. 332, the Metapontines joined him, and after his defeat and death at Pandosia B.C. 326, his bones were sent to Metapontum, whence they were conveyed to Epirus. After the battle of Cannæ, Metapontum declared in favour of Hannibal, but when the battle of the Metaurus, B.C. 207, compelled him to withdraw his forces from this part of Italy, he removed all the inhabitants from Metapontum to save them from the vengeance of Rome. Metapontum never recovered from this blow, and in the time of Pausanias it was a heap of ruins. The house of Pythagoras, who died here B.C. 497, is recorded to have been converted at his death into a temple of Ceres. The remains now existing are those of a Doric temple on a slight elevation near the rt. bank of the Bradano, 2½ m. N. from Torremare, and known by the local name of *Tavola de' Paladini*, of which 15 fluted columns, with their architrave, are standing; there are some ruins, supposed to be of another temple, at *La Chiesa di Sansone*, ¾ hr. further S., close to the rly. and nearer Torremare. The small salt-water lagoon, 1 m. from it, was probably the ancient port of Metapontum. The ruins of Metapontum may now be easily visited in the day from Taranto, by taking the train to Torreamare, whence to *Torre de' Paladini* is a walk of about 2½ m. If a conveyance is wanted, a telegram should be sent, the day before, to the station-master at Torreamare, who will get one ready. A horse may be had for 3 francs. The tourist should take a basket with provisions.

The plain along the coast is still very productive in corn, which formed the chief source of the opulence of Metapontum. Beyond the Basente the rly. runs more inland to

8 kil. *S. Basilio Pisticci* Stat., a large farmhouse, about 8 m. from *Pisticci* (7737 Inhab.), on a hill on the rt.

The line then crosses the *Salandrella*, supposed to be the ancient *Acalandrus*, and reaches

8 kil. *Scanzano Montalbano* Stat., at a distance from the towns (6225 Inhab.) of those names on the hills.

Thence it descends through a tract of underwood and dwarf oaks to the *Agri* (*Aciris*), which it crosses about 2 m. from its mouth, and reaches

5 kil. *Policoro* Stat. Policoro, prettily situated on the rt. bank of the river, was once fief of the Jesuits, but is now a farm of the Count of Monte Santangelo, of the Gerace family, where travellers are frequently received. From the heights above the house there is an extensive view of the mountains of Basilicata and the coast-line of Calabria. The forests abound in wild boar. The country bordering this part of the coast is celebrated for its liquorice-root, from which large quantities of liquorice-juice are extracted for exportation to England and the United States. At Policoro, the tourist will have an opportunity of seeing its preparation on a large scale. A few years ago a large bronze vessel was dug up at Policoro, containing many silver medals of archaic type. These coins and bronzes render it more than probable that Policoro marks the site of

HERACLEIA, a joint colony of the Thurians and Tarentines, B.C. 432, the place of meeting of the general assembly of the Italian Greeks, and the birthplace of the painter *Zeuxis*. The plain between Heracleia and the *Siris* was the scene of the first battle fought by Pyrrhus against the Romans under the consul Lævinus, B.C. 280, who attributed their defeat to the terror inspired by the elephants of Pyrrhus. The bronze tables, now in the Museo Nazionale, known as the *Heraclean Tables* (p. 150), were found at *Luce* near this place in 1753.

3 m. S. of Policoro a dense forest marks the course of the *Sinno*, the *Siris* of the Greeks. The railway traverses it, after crossing the river. This forest scenery gives to the country a character of beauty and luxuriance which perfectly accords with the enthusiastic descriptions of the Greek poets. The underwood consists of myrtle, arbutus, the lentiscus, sweet bay, wild vine, the oleander, &c. On the l. bank of the Sinno, the city of SIRIS, the rival of Metapontum and Sybaris, is supposed to have stood, but no trace of it is to be discovered. Beyond the river we reach

10 kil. *Nova Siri* Stat. (1978 Inhab.), and, after crossing the torrents *Ruvero* and *Rucolo*, and the little river *Canna*, which divides Basilicata from Calabria, we come to

4 kil. *Rocca Imperiale* Stat. 5 m. from the town (2164 Inhab.), on the summit of a conical hill; a mode of building prevalent on this coast, which affords some beautiful subjects for the pencil of the artist.

Nucara (1177 Inhab.), on a hill 6 m. N.W. of Rocca Imperiale, is supposed to mark the site of *Lagaria*, founded by the Phocæans, and afterwards colonised by the Thurians. It was celebrated for its sweet wines, which were highly prized, as *Lagarina Vina*.

7 kil. *Monte Giordano* Stat. (2019 Inhab.)

8 kil. *Roseto* Stat. On the l. is *Capo Spulico*. On the rt. the village of Roseto, amid broken ravines, presents a very picturesque appearance. N. of the cape the *Fiume di Ferro* enters the sea. The line follows the shore, to

5 kil. *Amendolara* Stat., the village (1629 Inhab.) standing, like Rocca Imperiale and Roseto, upon an insulated rock.

9 kil. *Trebisacce* Stat., another village (1490 Inhab.) of a similar character. The line leaves the shore, and crosses the *Seracino*, to

10 kil. *Torre Cerchiera* Stat. (2963 Inhab.) Thence crossing the *Satanasso*, through a highly diversified country, leaving *Casalnuovo* on the rt. and *Francavilla* (1516 Inhab.), prettily placed above the valley of the *Raganello*. It reaches

5 kil. *Buffaloria di Cassano* Junct. Stat. [*Rly.* S.W., with stats. at *Doria Cassano*, *Spezzano*, *Castrovillari*, and *Tarsia*, to *Majolungo*, whence diligence to *Frassia* and *Rly.* on to *Cosenza*, in Rte. 155, see pp. 404 and 406.] There is also a road of 7 m. passing through *Lauropoli*, a hamlet founded by a Duchess of Cassano for the accommodation of the agricultural labourers on her estates, and leading to

CASSANO (9035 Inhab.—*Inn*, tolerable), an episcopal city, situated on the *Eiano*, and supposed to be the *Castellum Carissanum* of Pliny, and the *Cosa in agro Thurino* of Cæsar.

This is one of the most picturesque places in S. Italy, and is not only surrounded by beautiful scenery, but enjoys a climate which affords all the conveniences of life. It has hot sulphurous baths, which are in great local reputation. The ruins of its feudal castle rise above it on the magnificent mass of rock round which the city is built. The view from the castle is most extensive, commanding the rich scenery of the valleys of the Coscile and Crati. The picturesque Roman tower is said to have been the place from which the stone was thrown which killed *T. Annius Milo*, who was besieging the city in the cause of Pompey, and whose name is better known by Cicero's oration in his defence. It is still called *Torre di Milo*. The village of *Civita*, however, an Albanian colony, on the l. of the road from Castrovillari, soon after passing Porcile, is considered by some to mark the real site of *Cosa*, on account of some remains of ancient buildings near it.

From Cassano the road proceeds S. to *Spezzano Albanese* (4348 Inhab.), on the post-road, from Naples. It contains a tolerable *osteria*. (There is a fair road (22 m.) from Spezzano to Rossano.)

A good road (10 m.) leads from Cassano through Porcile and Frascineto to Castrovillari (Rte. 155).

From Buffaloria di Cassano the railway follows the valley of the *Coscile*, the ancient *Sybaris*, which it crosses near its junction with the *Crati*, (*Crathis.*) The Sybaris was celebrated by the ancient poets for the power of making horses shy, and of rendering men who bathed in it vigorous; and the Crathis for flowing over golden sands, and for the property of giving a yellow colour to the hair of those who bathed in it:

Ὁ ξανθὰν χαίταν πυρσεύων
Κράθις ζαθέαις πηγαίοις τρέφων
Εὐανδρόν τ' ἀλβίζων γᾶν.—Eur. *Troad.*

The plain on our l., near the junction of the two rivers, before we cross the Coscile, between Lauropoli, Doria, and the mouth of the Crati, was probably the site of the ancient

Sybaris, founded B.C. 720, by the Achæans and Trœzenians, on the river of the same name. Nothing now remains which the classical tourist can regard as a relic of that luxurious city. Many antiquaries, however, have fixed its position on the plain which lies between the Coscile and the Crati, before they form their junction, about 5 m. from the sea; but, from the mode of its destruction, it is not likely that the actual site of the city will ever be satisfactorily determined. When Sybaris was in its full prosperity, it counted 25 towns upon this coast among its dependencies, and brought 300,000 men into the field in the war with the Crotoniats B.C. 510. Sybaris was taken by the Crotoniats, who entirely destroyed it by turning over the ruins the waters of the Crathis, which formerly ran at some distance from it.

On the l. bank of the Crati, about 7 m. inland from the supposed site of Sybaris, is Terra Nova (2605 Inhab.), near which, near a spot called Surrione, between it and Spezzano, where numerous coins have been found, on the W., are some ruins supposed to mark the site of

Thurii, a city, founded B.C. 443, by the fugitive Sybarites, 67 years after Sybaris had been destroyed, with the support of a body of Athenian colonists sent out by Pericles, among whom were the historian *Herodotus* and the orator *Lysias*. Fresh colonists having poured in from all quarters of Greece, disputes arose between them and the Athenians, which were at length allayed in the year 413 B.C. by the Delphic oracle declaring it to be a colony of Apollo. Charondas subsequently endowed it with a constitution, and it became famous for its annals. It surrendered, B.C. 280, to the Romans, who, in B.C. 194, made it a colony under the name of *Copiæ*. The coins of Thurii are numerous, and of great beauty and variety.

The railway crosses the Crati, and proceeds through a country abounding in oaks and olive-trees, to

15 kil. *Corigliano* Stat. 2 m. from *Corigliano* (10,572 Inhab.), on the road from Castrovillari to Rossano, beautifully situated 4 m. from the shore, on a steep eminence in the form of an amphitheatre, surmounted by a fine feudal castle commanding magnificent views. The base of the hill is covered with orange and lemon-groves, among which are the villas of the resident proprietors. It is supplied with water by an aqueduct which crosses the principal street, and may be traced for a considerable distance round the hill. It contains several manufactories of liquorice-juice, of which the largest belongs to Baron Compagna, and is a depôt for the timber collected from La Sila. The mountains around it used to produce the finest manna in Calabria, but the collection of manna as a branch of industry has long since ceased, and Mr. D. Hanbury, in a paper read before the British Pharmaceutical Conference at Brighton in 1872, stated that during a journey through Calabria in the spring of that year he had been able to procure only the smallest quantity, and had been everywhere informed that the cultivation of the manna-trees (*omelli*) had quite ceased, and the tapping of the stem for manna been forbidden by the Government. The castle

is a square building, flanked with massive towers and surrounded by a deep trench, having altogether the appearance of a small citadel. Leaving the Corigliano Station, we cross several torrents, and reach

11 kil. *Rossano* Stat., 2 m. from the shore and 4 miles from *Rossano* (14,881 Inhab.—Inn, *Romanella*), the Roscianum of Procopius, an archiepiscopal city situated on a rocky eminence on the rt. of the road. It is the birthplace of S. Nilus, whose history is recorded in the paintings of *Domenichino* at Grotta Ferrata, near Rome. Near the city are some alabaster and marble quarries. Rossano will be the most convenient point from which the picturesque and hitherto almost unvisited district of La Sila can be reached (p. 406). The Peirano-Danovaro mail steamers call at the Marina di Rossano (poor *Inn*, open only in winter) on Thursdays in coming from Ancona to Naples, and in going to Ancona on Saturdays.

The railway follows the bend of the shore, and after crossing the Trionto, the ancient *Traens*, which witnessed the defeat of the Sybarites, reaches

11 kil. *Mirto Crosia* Stat.

After which we leave on the l. *Capo del Trionto*, the southern extremity of a magnificent gulf, which stretches to *Capo Spulico*, the promontory that makes such a fine feature in all the landscapes of the coast.

5 kil. *S. Giacomo Calopezzati* Stat., near a village (1357 Inhab.) of that name on a hill on the rt.

9 kil. *Campana* Stat. (2247 Inhab.)

6 kil. *Cariati* Stat. 1 m. from *Cariati* (3439 Inhab.), a miserable place (with a poor *Inn*), though the seat of a bishop, situated on a hill, 5 m. E. of *Punta Fiumenica*. The ascent to it is steep, and the town is entered by a gate and drawbridge. At the extremity of the town are the ruins of its baronial castle. During the war with France it was pillaged by a band of brigands under Fra Diavolo.

Crossing the Fiumenica, we follow the curve of the shore, leaving on the rt. *Crucoli* and its castle, beautifully situated among luxuriant plantations in which the manna-ash abounds. There is a ruined Gothic ch. The bay terminates in the *Punta dell' Alice*, the ancient promontory of *Crimissa*, on which stood the temple built by Philoctetes, and dedicated to Apollo Alæus, in which he suspended the bow and arrows of Hercules, and in which his own tomb appears also, from the description of Lycophron, to have been placed.

The city of *Crimissa*, which Philoctetes is said to have founded after the siege of Troy, is supposed to have occupied the site of the modern town.

16 kil. *Cirò* Stat. (5038 Inhab.), placed on a lofty hill overlooking the promontory of Alice. Here was born Gigli, the astronomer, who, under Gregory XIII., contributed mainly to the revision of the Calendar. Crossing the Lipuda, we pass

7 kil. *Torre Melissa* Stat. The village of *Melissa* (1701 Inhab.) is picturesquely placed on an eminence. Beyond *Torre di Melissa*, on the shore, a station of the doganieri, is

8 kil. *Strongoli* Stat. The small town, of 2859 Inhab., is 1½ hr. distant, and stands on a very steep and barren elevation, supposed to occupy the site of *Petilia*, mentioned by Virgil as one of the cities founded by Philoctetes:—

> Hic illa ducis Melibœi
> Parva Philoctetæ subnixa Petilia muro.
> *Æn.* III. 401.

In the 2nd Punic war it was besieged by Hannibal, and is celebrated by the Latin historians for its constant fidelity to the Romans. Strongoli was burnt by General Regnier in 1806. It now contains some good houses. On the outside of the cathedral are two Roman inscriptions, affording additional evidence of this being the site of Petilia.

The line keeps some distance from the sea, and crosses the plain of the

broad and rapid *Neto*, the *Neæthus* of Theocritus, in which the captive Trojan women are said to have set fire to the Grecian fleet, in order to compel their conquerors to desist from further wanderings. This tradition, which gave name to the river, supplied Virgil with the well-known incident described in the 5th book of the Æneid. Between the Neto and Cotrone we pass several salt-marshes on the barren shore, and cross the *Eraso*, now little better than a stagnant ditch, and so choked with weeds that it is difficult to reconcile it with the Æsarus of Theocritus, who makes it the scene of many of his Bucolics. The banks are profusely covered with the sweet pea in a wild state, remarkable for its fragrance and varied colours.

17 kil. *Cotrone* Stat. (7711 Inhab.—Inns: *Concordia; Giglio d'Oro*, very primitive), a fortified town, built on a point of land projecting into the sea. Under the name of *Croton* or *Crotona*, it was one of the most celebrated cities of Magna Græcia. It was founded by the Achæans B.C. 710, and obtained its name, according to the traditions of the poets, from the hero Croton:—

Nec procul hinc tumulum, sub quo sacrata Crotonis
Ossa tegebat humus, jussaque ibi mœnia terra
Condidit; et nomen tumulati traxit in urbem.
OVID. *Met.* XV. 55.

The climate was supposed to have peculiar influence in producing strength and beauty of form. Milo and many of the other celebrated wrestlers at the Olympic games were natives of Crotona. Its fame as the residence of Pythagoras and the principal seat of his school of philosophy, contributed to raise its celebrity to the highest point. It had also a famous school of medicine, and was the birthplace of Alcmæon, to whom the introduction of the study of human anatomy is ascribed, and of Democedes, the physician of Darius, king of Persia. Pythagoras formed here his celebrated league, B.C. 540; and B.C. 510 the city had become so powerful that it brought 100,000 men into the field against the Sybarites, who, although three times as numerous, were defeated, and Sybaris was destroyed. The republic declined rapidly after the victory over Sybaris, and a few years later 130,000 Crotoniats were completely defeated at the river Sagras by 10,000 Locrians. Agathocles in B.C. 299 made himself master of Crotona, which appears to have been finally ruined in the war with Pyrrhus. In ecclesiastical history Crotona ranks as one of the earliest Christian bishoprics; indeed the local historians assert that its first bishop was Dionysius the Areopagite. Cotrone is well known to numismatists for the Greek coins found in its vicinity; they are of the finest epoch of art, and include several containing the rare head of Juno Lucina. There are still remaining some interesting fragments of the ancient walls of Croton.

The modern town is the chief place of a district and the see of a bishop. Its castle and fortifications were erected by Charles V. The small harbour is protected by a mole constructed with the materials of the Temple of Juno on the Lacinian Promontory. After the battle of Maida in 1806, Cotrone surrendered to the English. But as soon as the French under Massena re-entered Calabria, after the British forces had retired to Sicily, Cotrone was besieged by them, and defended by a party of the then called brigand army, who maintained the siege until their provisions began to fail, when they managed to effect their escape during the night to an English frigate that was cruising off the shore, and on the following day the French marched into the abandoned castle.

The Peirano-Danovaro Co.'s mail steamers call off Cotrone on Saturdays on their way from Naples to Ancona; and on Thursdays on their way back from Ancona.

A great deal of liquorice-root is grown in this part of Calabria, from which the juice or paste is extracted. The liquorice-plant is cultivated at the same time and in the same fields as wheat and other cereals, with the growth of which its underground vegetation does not appear to interfere. Orange and olive-trees grow with luxuriance about Cotrone, the fruit of

the former being carried in great quantities to Taranto, and from thence exported to the Black Sea, where they are known as oranges of the latter city.

6 m. S.E. of Cotrone is the *Lacinian Promontory*, now *Capo delle Colonne*, or *Capo Nau* (more conveniently reached by boat, 2 rowers, 6 fr., the path by land being long and fatiguing), on which stood the celebrated Temple of *Juno Lacinia*, mentioned by many of the Greek and Latin poets, and founded, it was supposed by Hercules.

Hinc sinus Herculei, si vera est fama, Tarenti
Cernitur. Attollit se Diva Lacinia contra,
Caulonisque arces, et navifragum Scylacæum,
Æn. III. 551.

Its shrines were enriched by offerings from all parts of Magna Græcia, and adorned by the pencil of Zeuxis with a picture of Helen, for the execution of which he was allowed to select as his models five of the most beautiful virgins in the city.

E, se fosse costei stata a Crotone,
Quando Zeusi l' imagine far volse,
Che por dovea nel Tempio di Giunone,
E tante belle nude insieme accolse,
E che per una farne in perfezione,
Da chi una parte, da chi un' altra tolse,
Non avea da torre altra che costei;
Che tutte le bellezze erano in lei.
Ariosto, XI. 71.

So great was the sanctity of this temple, that it was respected by Pyrrhus and by Hannibal, who is said by Polybius to have recorded his victories on its walls in Greek and Punic characters.

One of the columns of this magnificent temple is still standing. It is of the early Doric style, 26 ft. high; remains of walls are traceable around it, and judicious excavations would probably be productive of more extensive discoveries.

S.W. of this promontory are *Capo delle Cimiti*, *Capo Rizzuto*, and *Capo Castella*, the three capes which Strabo describes as the *Iapygum tria promontoria*. Close to them was an island, which has disappeared, and which the Italian geographers suppose to be *Ogygia*, the island of Calypso, described by Homer as where Ulysses was so long detained. 4 m. N. of Capo Rizzuto, on a rising ground, is the town of *Isola* (2578 Inhab.), where lives one of the wealthiest of Italian landowners, Baron Baracco, a Senator.

From Cotrone to the river Tacina the road proceeds inland, and the Rly., which is finely engineered between this and Catanzaro, passes by a long tunnel through the Iapygian promontory. The country is desolate and uninteresting.

16 kil. *Cutro* Stat. (3586 Inhab.). The town is situated on high ground overlooking the course of the *Tacina*, the *Targines*, and the Gulf of Squillace. The descent from Cutro to the seashore commands an extensive view of the gulf as far S. as the *Punta di Stilo*. The road and Rly. skirt the N. shores of the gulf through a well-cultivated country, enlivened with numerous farmhouses, and cross the *Crocchio*, the *Arocho* of the ancient geographers, passing several villages, picturesquely placed on the hills which bound the gulf.

23 kil. *Cropani* Stat. Beyond the next stat. (*Simmeri*) the line and road cross the *Simmari*, the ancient *Semirus*, and the *Alli*, near their mouths, and the Rly. then turns seawards to the Marina, or small port of

20 kil. Catanzaro Stat., *cab* to the town, 5 m. inland, 2 fr. [The Peirano-Danovaro Co.'s mail steamers call here every Saturday on their way to Naples from Ancona, and on Thursdays on their return] (24,901 Inhab.—Inns: *Albergo di Roma*, good; *Alb. Centrale*, good rooms; *Trattoria Serravalle*, fair restaurant), the see of a bishop, the capital of Calabria Ulteriore II., and the residence of numerous wealthy families. The city is finely built on the slope of a lofty and rocky hill between the Alli and the Corace, rising like an impregnable fortress above a deep ravine, through which the torrent *Fiumarella* dashes along in its passage to the sea. It is

protected by the high range of La Sila from the N., and is as much praised for its agreeable climate as for the beauty of its position. The theatre is new; and the college is said to be one of the largest and best conducted in the kingdom. The castle was founded by Robert Guiscard. In later times it offered so effectual a resistance to the French under Lautree that Charles V. gave the city the privilege of coining money. The *Cathedral*, or Duomo Nuovo, contains a good painting in the Grecco chapel by *Il Calabrese*, and the chapel of the Rosario one of the Virgin. The city sustained serious injury from the earthquake of 1783. In the quarter of S. Giuseppe the ground sunk to the depth of from 2 to 4 ft., but the subsidence was so regular that the houses which covered it were uninjured. There are fabrics of velvets, embroidery, and carpets at Catanzaro; and of a peculiar silk tissue, very strong and cheap, used for covering furniture. The country in the district around is very richly cultivated, producing much olive-oil and silk; and there are numerous presses for extracting oil from walnuts, which is exported in large quantities after undergoing a certain process of purification, being employed in England and France in the working of woollen cloths. Coins of the cities of Magna Græcia may be procured at Catanzaro. There is a road of 11 m. from Catanzaro N. to Tiriolo, see Rte. 155.

The classical tourist will not find many objects of interest on the S.E. coast of Calabria Ulteriore I., with the exception of the souvenirs of *Caulonia* and *Locri;* but the traveller and the artist who feel an interest in the researches of classical geography, and in a district rendered celebrated by Pindar, will submit to the inconveniences of the journey.

The line traverses two tunnels before reaching

7 kil. *Squillace* Stat. (3046 Inhab.—Small *Inn*). The town is placed on an almost inaccessible rock, nearly opposite the lofty *Monte Moscia*, which advances into the sea in the bold and precipitous promontory from which the town derived the name of *Navifragum Scylaceum*. The modern town, which gives its name to the gulf, is the seat of a bishop. Near it is *Stallitti* (2206 Inhab.), a village picturesquely placed on the opposite summit of *Monte Moscia*, which from it is called Cossia di Stallatti, and commanding magnificent views across the isthmus. Squillace was the birthplace of Marcus Aurelius Cassiodorus, the minister of Theodoric, and author of the History of the Goths, who attained the consular dignity A.D. 514, and retired from public life in the reign of Vitiges, to found a monastery in the neighbourhood of his native town. During his latter years he wrote his Commentaries on the Acts, Epistles, and Revelation. He died in his monastery about A.D. 560, at the age of nearly 100.

6 kil. *Montauro* Stat. (1798 Inhab.). Near the village are the ruins of a monastery founded by the Normans, and destroyed by the earthquake of 1783.

6 kil. *Soverato* Stat. (1070 Inhab.), a village between the stream of that name and the *Ancinale*. The former flows through a very beautiful country from the high range of hills behind the villages of *S. Vito* (3032 Inhab.) and *Chiaravalle* (3927 Inhab.). The Ancinale, the *Cœcinus* of Pliny, is crossed below *Satriano* (2406 Inhab.). [A road in progress from Soverato to Pizzo on the Gulf of Sta. Eufemia, passing by Chiaravalle and S. Nicola.] Several torrents descend from the lofty range of *Monte Portella* and the *Costa della Guardia*, on whose slopes are *Davoli* (3146 Inhab.), *S. Andrea* (3553 Inhab.), *Isca* (2257 Inhab.), &c. &c.

12 kil. *Badolato* Stat. (3932 Inhab.). To the S. are *Santa Cristina* and *Guardavalle* (3561 Inhab.), at some distance on the hills overlooking the sea. The river which divides Calabria Ulteriore II. from Calabria Ulteriore I. is the *Assi*, considered to be the *Helleporus*, on whose rt. bank the Crotoniats and the

allied Greeks were defeated by Dionysius the elder.

16 kil. *Monasterace* Stat. (1174 Inhab.), on the S. bank of the Assi. The Rly. now enters the valley of the Stillaro, remarkable in many parts for its beauty. [At the distance of about 6 m. from the shore is *Stilo* (2684 Inhab.), picturesquely built in terraces below perpendicular precipices. It is a clean and thriving place, with several churches and convents, and a general aspect of comfort. It is entered by a mediæval gate with two round towers. In the neighbourhood of Stilo are iron-mines, by which the government foundries of La Mongiana were formerly supplied, the principal being about Fabrizia, in the upper valley of the Alaro. Near Stilo is a small square brick ch. with a central cupola supported by marble columns, and 4 smaller cupolas at the angles. Its style shows that it can be referred to the Lower Greek Empire.] After crossing the Hillaro is

6 kil. *Riace* Stat. The village (1577 Inhab.) is on a hill on the rt. On the shore, 2 m. off, is the *Punta di Stilo*, the *Promontorium Cocinthum* of Polybius. Following the shore, the line crosses the *Alaro*, supposed to be the ancient *Sagras*, and reaches

8 kil. *Caulonia* Stat. The town (10,125 Inhab.), formerly called Castelvetere, is 2 m. on rt., and is supposed to mark the site of *Caulonia*, an Achæan colony. It is believed, however, that further researches would discover on the l. bank of the Alaro a site more in accordance with the descriptions of ancient geographers. At Calamona, 3 m. from Caulonia and 1 from the sea, sepulchral coins and antiquities have been discovered. Caulonia was the first place where Pythagoras sought refuge after his expulsion from Crotona. After the defeat of the allies B.C. 387, at the river Helorus, or Helleporus, Caulonia surrendered to Dionysius, and from that time it never recovered its former power, till it was ruined during the wars of Pyrrhus by a body of Campanian mercenaries in the Roman service. The Alaro is memorable for the defeat of 130,000 Crotoniats by 10,000 Locrians. The result of this battle was so unexpected, that it gave rise to the proverb ἀληθέστερα τῶν ἐπὶ Σάγρᾳ.

After crossing a small stream, we reach

5 kil. *Roccella* Stat., the town (6278 Inhab.) in a picturesque situation near the sea on the l. It is mentioned by Ovid, under the name of *Romechium*, in the voyage of the Epidaurian serpent.

On leaving it, the line crosses the *Calamizza*, one of the numerous small streams which fall into the sea along this coast, before reaching

8 kil. *Gioiosa* Stat. a town (8488 Inhab.), 2 m. off on the rt.

On the hills on the rt. are seen *Martone* (1740 Inhab.), S. Giovanni (1590 Inhab.), Mammola (7804), and Grotteria (5223). After crossing the Locano, the ancient *Locanus*, we come to

4 kil. *Siderno* Stat., 2 m. from it, on the hills is the town (8130 Inhab.). The Novito, the *Buthronus* of Livy, is crossed before reaching

5 kil. *Gerace* Stat. The town, (7257 Inhab.—*Inn*, indifferent), the see of a bishop, is situated on the upper slopes of the lofty mountains which here extend from the great backbone of the Apennines into the sea. In the middle ages it was a place of great strength, but frequent earthquakes, and particularly that of 1783, have reduced its citadel to ruins. The *Cathedral*, originally a Gothic building, was also overwhelmed by the same catastrophe; but several columns are still preserved which show that it was built with the remains of ancient temples. *S. Francesco*, founded in the 13th cent., has a good portal, and some of the other buildings are of good architecture, retaining many marks of Saracenic origin. There are thriving silk-works here, and its wines are in repute, particularly a white sweet one, called *Greco di Gerace*. In the neighbourhood are mineral springs.

Gerace sprung up from the ruins, close to which the rly. passes, of

Locri Epizephyrii, one of the most ancient cities of Magna Græcia, celebrated in the verses of Pindar, and for its association with its great legislator *Zaleukus* (B.C. 664). It was founded by a colony of the Locri Ozolæ, according to the Greek tradition, about 683 years B.C. Pindar, in the Second Pythian Ode, commemorates the services rendered to the city by Hiero King of Syracuse, in having deterred Anaxilaus King of Rhegium from the war with which he had threatened it, and in having thereby enabled the Locrian maiden to sing her melodies in happy security before her door. Both Pindar, in the 11th Olympic Ode, and Demosthenes, praise the hospitality of the citizens to strangers, their skill in all the arts of civilized life, their wisdom, their love of justice, and their prowess in war:—

Κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
Ἀδυμελῆ κελαδήσω, τῶν Ἐπι-
ζεφυρίων Λοκρῶν γενεὰν ἐλέγων.
Ἔνθα συγκωμάξατ', ἐγγυάσομαι
Μή μιν, ὦ Μοῖσαι, φυγόξενον στρατὸν,
Μηδ' ἀπείρατον καλῶν,
Ἀκρόσοφον δὲ καὶ αἰχματὰν, ἀφίξεσθαι.

The existing ruins are not important. They are about 5 m. from Gerace, near the sea-coast, at *Torre di Gerace*, close to the mouth of the Tredita, and consist of the basement of a Doric temple, and considerable vestiges of the walls, which can be traced for nearly 2 m. in length and 1 in breadth, extending from the shore to the first heights, upon which probably the *arx* stood. A few years ago many gold coins of Philip and Alexander, *cast* instead of being struck, and more recently a collection of silver tetradrachms of Pyrrhus, were found near here. They are supposed to have belonged to the money-chest of Alexander, King of Epirus, who was defeated at *Pandosia*, now Mendocino. Coins bearing the epigraph of Locri have also been found at Gerace, and many of the architectural remains bear a decidedly Greek character; but the Latin inscriptions which have been discovered, and numerous Roman constructions which are still to be traced, show that a Roman city subsequently occupied the site.

[A bridle-road leads from Gerace over the Aspromonte by the *Passo del Mercante* to Casalnuovo, whence Gioja (Rte. 155) may be reached in 5 hrs. The scenery of the pass is very grand, combining the richest forest scenery with the wild glens of the rocky mountains through which the road is carried. The highest part of the ascent from Gerace is particularly remarkable for its extensive and magnificent views. Both seas are visible from this summit, and the road descends on the western side through very imposing scenery, overlooking the gulf of Gioia, and commanding a view which extends in fine weather to the Lipari islands, to

18 m. *Cittanuovo* (1117 Inhab.), finely situated at the foot of the mountains, and sufficiently high above the plain to be free from malaria. It was totally destroyed by the earthquake of 1783, and was almost entirely rebuilt of wood. From Cittanuovo the distance to *Gioia* is 18 m.; the traveller may join the high road to Reggio at Gioia, Rte. 155, and there is now a new road from Gerace to Gioja, passing over the low part between the Rutulo and Jejunio mountains.]

From Gerace to Capo Spartivento, and thence to Reggio the rail. follows the sea-shore. The country and the villages we pass present little classical interest, but are highly picturesque, having the bold ridges of the *Aspromonte* on the rt. all the way.

On leaving Gerace the line crosses the *Merico*, leaving on the l. the ruins of Locri, and on the hills on the rt. the villages of Postiglione, St. Ilaria, Condovianni and Bombili, and, after crossing the *Petito*, brings us to

8 kil. *Ardore* Stat. 2 m. from the town (5141 Inhab.), on a hill amidst vineyards and orchards. Crossing the broad valley that interveues, the line reaches

4 kil. *Bovalino* Stat. (2644 Inhab.), the village picturesquely situated on a high hill.

[A path of 5 m. ascends from Bovalino to *S. Luca* (1605 Inhab., a village where guides can be hired to visit *S. Maria de' Polsi*. This monastery is placed below *Montalto*, the highest peak of the Aspromonte, and is only remarkable for the striking character of the scenery round it. The path to it from S. Luca, owing to the numerous windings in crossing the ridge of *La Serra*, is about 8 m. The monastery, a substantial square building, said to have been founded by the Normans, is completely surrounded by an amphitheatre of mountains, which rise perpendicularly on the W. side in a succession of enormous buttresses, from which a small torrent tumbles foaming on the rt. of the building. These mountains are clothed with fine ancient forests of chesnut, ilex, oak, and a particular variety of pine of great beauty, the *Pinus Laricio Calabra*. For several months of the year the monks are snowed up and shut out from the rest of the world.]

Crossing several streams we come to

7 kil. *Bianconuovo* Stat. 2 m. from *Bianco* (1931 Inhab.) on a narrow ridge of white chalk. The line goes through olive plantations, leaving on the l.

Capo Bruzzano, the *Zephyrian* promontory from which Locri derived the appellation of *Epizephyrii*. Farther on we pass on the rt. *Bruzzano* (1407 Inhab.) on the edge of a great rock rising out of the plain. It was the head-quarters of the Saracens in the 11th cent. Crossing a stream, we see 1 m. off *Statii* (1378 Inhab.) in a picturesque situation, with its houses and churches growing, as it were, out of solitary rocks. The line skirts a marshy low ground before reaching

15 kil. *Brancaleone* Stat., a village (1323 Inhab.) on a hill 1 m. from the sea, where Greek was still spoken at the beginning of this cent. Following the shore, we leave on the l.

6 kil. *Capo Spartivento* Stat., the *Promontorium Herculis*. Between this and Capo dell' Armi, at a short distance from the shore, situated on offshoots of the Aspromonte, and of difficult access, are several villages in which the Greek language is still spoken. They can be visited without much difficulty from Reggio in 3 or 4 days, and the extraordinary beauty of the scenery, combined with the interest that attaches to these last remnants of Hellenism in this extreme and remote corner of Italy, will compensate for the discomforts which may be experienced on the expedition.

7 kil. *Palizzi* Stat. 2 m. from the village (2087 Inhab.), prettily situated at the base of two perpendicular barren rocks, perched on the summit of the highest of which stand the ruins of its former castle. 1 m. E. is the insignificant village of

Pietrapennata, on a hill surrounded by the most beautiful forests, with the finest view conceivable of sea and mountains, and made familiar by the drawings of Mr. Lear. From Pietrapennata a path of 6 m. descends to the sea-shore at Capo Spartivento.

Crossing the stream Daria, the line runs W. to

5 kil. *Bova* Stat., near the *Marina di Bova*, a rising village at the seaside, 5 m. from *Bova* (3438 Inhab.), the see of a bishop, picturesquely placed on a high mountain on the rt. At Bova as well as at *Condofuri*, and other villages near it, Greek is still spoken by the people, but is gradually disappearing. The local antiquaries maintain that Bova is an ancient settlement, and that its inhabitants may be regarded as the lineal descendants of the Locrians or Rhegians. Of late years Bova has been losing its importance by the removal of the bishop's residence and several of the public offices and principal inhabitants to the Marina di Bova.

4 kil. *Amendolea* Stat. 6 m., from the castellated but nearly deserted village on a high hill, on the rt.

On leaving the station, we cross the *Piscopio*, or *Amendolea*, the ancient *Cæcinus*, on whose banks Laches defeated a body of Locrians. Euthymus.

the celebrated Locrian wrestler, disappeared in this stream in a supernatural manner, after delivering Tempea from the shade of Polites. Pausanias ascribes to its banks a natural phenomenon, which Strabo refers to the Halex—the grasshoppers on the Locrian bank were always chirping, while those on the Rhegian bank were constantly mute—a phenomenon which may be observed to this day.

Following the shore, and enjoying a fine view of the distant Etna, after 4 m. we cross the *Alice*, the ancient *Halex*, the boundary between the Rhegians and the Locrians, at the mouth of which the latter had a small fort taken by the Athenians under Laches, B.C. 426; and reach

9 kil. *Melito* Stat. (3853 Inhab.), on the rt. bank of the Alice, the southernmost town in Italy. It was here that Garibaldi landed in Sept. 1860, after having overrun Sicily, to drive the last Bourbon King, Francis II., out of his continental dominions; and again in Aug. 1862, when less fortunate, he was obliged to surrender to a Royal Italian force, after having been severely wounded, in his first encounter, on the neighbouring heights of Aspromonte.

8 kil. *Saline* Stat.

[From Saline we may ascend a steep path along the narrow bed of the *Torrente della Monaca* to

Pentedattilo, the strangest of human abodes, perched like a pyramid among the spires of gigantic barren rocks which shoot up in the form of a hand, and are only accessible by a long flight of steps cut in the rock. The village, which is in a state of dilapidation, is surmounted by the remains of a baronial castle. Following the ravine, 2 m. higher up is

Montebello, on a square rock, perpendicular on three sides, and surrounded by crags covered with the cactus in great luxuriance. Hence we may either follow a wild and difficult path through *S. Lorenzo* (4122 Inhab.) and *Condofuri* (2406 Inhab.) to Bova, or retrace our steps to the shore, and join the railway at Saline.]

6 kil. *Lazzaro* Stat., from which we have a grand view of Etna and the coast of Sicily. Soon after leaving it, we pass by

Capo dell' Armi, the Promontory of *Leucopetra*, regarded by the ancient geographers as the termination of the Apennines, and remarkable for the whiteness of its rocks, which gave it its ancient name. This headland has a great historical interest as the scene of an important event in the life of Cicero. On his voyage from Syracuse to Greece, after the death of Cæsar, B.C. 44, he was driven here by contrary winds. Having re-embarked, he was again driven back, and went to stay at the villa of his friend P. Valerius, where he was visited by some citizens from Rhegium, recently arrived from Rome, who brought him intelligence which caused him to alter his course, and proceed direct to Velia, where he met Brutus.

The line now turns N.W. and finally N. through

6 kil. *Pellaro* Stat. (4618 Inhab.), 1 m. from *Capo Pellaro*.

6 kil. *S. Gregorio* Stat., and through a highly-cultivated district reaches

4 kil. REGGIO Terminus Stat., described in Rte. 155, p. 417.

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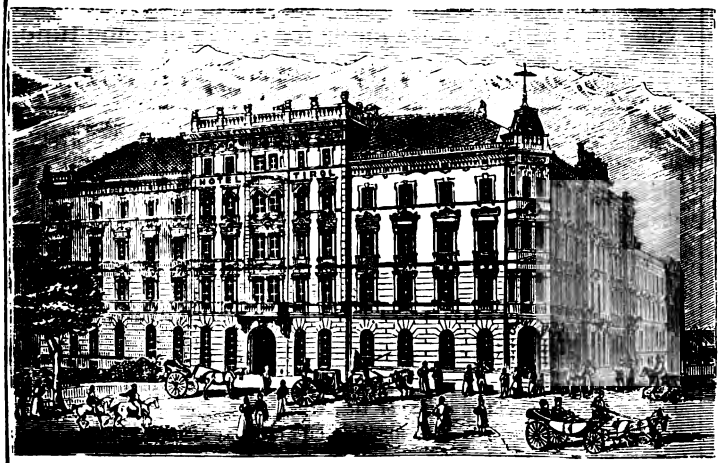
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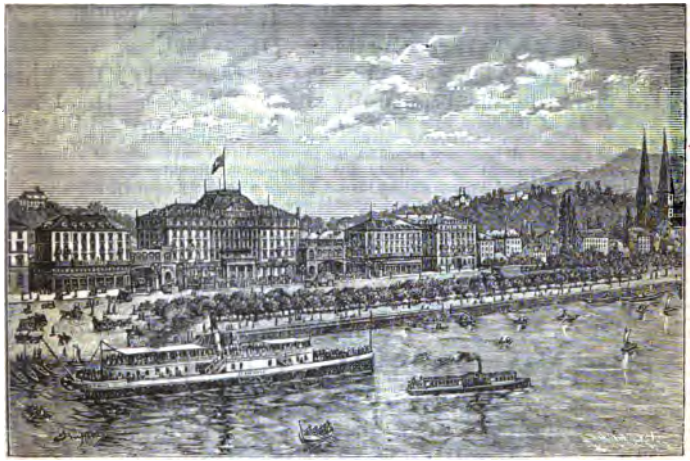
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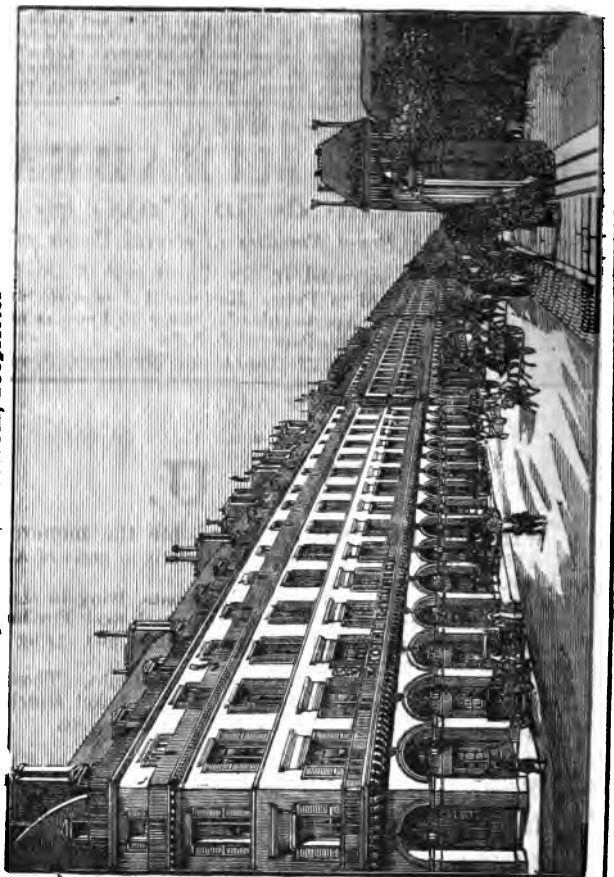
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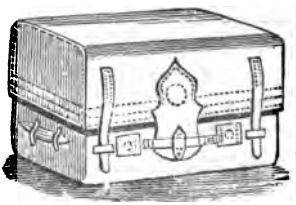
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